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ROME.

FRONTISPIECE.



Veduta del Tempio di Cibele a Piazza della Bocca della Verità.

TEMPLE OF MATER MATUTA. (PIRANESI.)

Il Tempio della Dea Cibele, detto anche Tempio della Fede, era situato in Piazza della Bocca della Verità, e era dedicato alla Dea Cibele, che era la Dea della Fede, della Speranza, e della Carità. Il Tempio era di forma circolare, e aveva un solo ingresso, che era la Bocca della Verità. Il Tempio era stato distrutto nel 1600, e i suoi resti sono ancora visibili in Piazza della Bocca della Verità.

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CONCISE
AND
PRACTICAL GUIDE
TO
ROME

Mrs. Caroline Lucre (Duff-Gordon) Waterfield

BY
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"ROME AND ITS STORY."

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PREFACE.

SOME explanation seems necessary for the publication of yet another guide to Rome.

The origin of this pocket-book is due to friends, who constantly write to ask me to make them out a list of the more important things to see during their visit of a fortnight or a month; also to my own feeling of bewilderment when first I came to Rome. I cannot easily forget my joyful relief when I met with Burkhardt's *Cicerone* to classical and mediæval Rome. Notwithstanding their bulk, the volumes accompanied me everywhere. But even Burkhardt failed me at times; and it is to information gleaned from many sources, and after long search, that this effort is due. With regard to the

attributions of pictures, I have followed Mr. Bernhard Berenson. It will be seen that I in no way wish to compete with the Guides of Murray, Hare, Baedeker, and the rest; but I think their account of Rome is of so entertaining and instructive a character that it should be read at one's hotel. Who has not experienced the temptation to sit in a church reading delightful documentary evidence of its interest and beauty, and never to look at any object except to "locate" it? My chief aim has been selection. I have sought to lead the hurried traveller straight to what has appeared to me most beautiful or interesting, that he may carry away a few impressions of things really seen and enjoyed rather than a number of sights merely "located."

Some people, because they try to do too much, others because they are kept captive by hotel life, miss many things of beauty or fail to see them at the right time—in the early morning, or by the wonderful Roman sunset and twilight.

But I would not advise everyone to lightly cast aside the means of a serene and comfortable existence. I shall only say that we enjoyed our untrammelled hours, the evening journey to the Ristorante La Flora in Via Sistina, presided over by the hospitable owner, Signor "Umberto," and that we revelled in the large, somewhat bare rooms on the third floor of 30 C. Via di Porta Pinciana. Our windows overlooked the walls of Rome, which, bathed in early sunshine, shone out with rose and orange tints ; while, from the roof-terrace, which we could pace like the deck of a ship, we saw the whole city, and looked across the Medici and Borghese gardens to Soracte and the Sabine hills.

The map has been made with the same idea of selection, to show at a glance where the chief monuments are. My advice to pedestrians is, that once they are in the quarter of Rome where the place sought for lies they ask a passer-by. For example, a "Permesso, Signore, ma dove si trova la chiesa di . . . ?" is often

of more use than the studying of a complicated map.

For the cover of this Guide I am indebted to my husband, who designed it from wheatears, in allusion to the *opus spicatum*, or "herring-bone" brickwork, of the early empire, such as we find in the "rampa" by S. Maria Antiqua.

A last word. I should be most grateful to anyone sending me suggestions for the improvement of this pocket-book, or a note of inaccuracies discovered in it, for the benefit of a second edition.

RIVER HOUSE,
SANDWICH.

March, 1905.



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Note.—Example of abbreviations used: b. = built; V c. = fifth century; E. XV c. = early fifteenth century; E. of XV c. = end of fifteenth century; L. XV c. = late fifteenth century; L. of = left side of; R. of = right side of. Referring to the right hand in a church, means as one faces the High Altar.

The small numbers in text, *see* Part III. of drives to be taken outside the Gates, mean that choice must be taken, it not being possible to combine the different numbered drives.

PART I.—ANCIENT ROME.

AMPHITHEATRES.

Amphitheatres b. for combats of gladiators, wild beasts, and naval battles (naumachia); shape circular, so that combatants should be kept as much as possible in the same place, and spectators have an uninterrupted view.

***Amphitheatrum Castrense.** B. time of Tiberius, A.D. 14 (?), for private gladiatorial fights of the guards: incorporated in Aurelian Wall near S. Croce in Gerusalemme; *brick-work outside.

****The Coliseum**, the Flavian Amphitheatre; dedicated by Titus A.D. 80, finished by Domitian; b. on site of fish-pond of Nero's Golden House; ground tier, Roman Doric arches; second tier, Ionic Corinthian; highest tier, wall with Corinthian pilasters, entablature, and small attic. *See* Gibbon, latter part of XII. chapter, and Essays of Montaigne, III. 6.

AQUEDUCTS.

The skill with which the Romans brought water into Rome still amazes the modern engineer; the sources were carefully chosen, and no pumping engines were used to raise water to a higher level, the great circuit of

most aqueducts preventing a too rapid fall. The water was distributed from a *Castellum*, a highly decorated water-tower, its interior generally a vaulted chamber supported on great pillars. Hence the water was conducted through pipes into three reservoirs, so arranged that the central one, fed only from the overflow of the outer two, supplied ponds and fountains, while others supplied baths and private houses. Nine chief aqueducts (not counting four later ones) brought water to Rome, equal to a river 30 feet broad, 6 deep, and at the rate of 30 inches a second.

The Appian (in chronological order). B. by Appius Claudius Cæcus 313 B.C.; source Via Prænestina, 8 m. from Rome; underground to Porta Capena and on arches to Porta Trigemina (both of Servian Wall near Palatine); no trace remains.

Anio Vetus (underground). B. by M. Curius Dentatus, 273 B.C.; source from Anio above Tivoli, 43 m.; remains by Porta Maggiore and near Tivoli.

Aqua Marcia. B. by Q. Marcius Rex. 144 B.C.; 36 m. mostly underground, from beside Via Valeria (continuation of Via Tiburtina); supplied top of Capitol; Pliny says the best drinking water (*see* Aqua Felice).

Aqua Tepula, 10 m. on Via Latina, 127 B.C., afterwards connected with the—

Aqua Julia. B. by Agrippa 33 B.C. (he restored all the old ones) along Via Latina. So-called 'Trophies of Marius' on the Capitol, belonged to its Castellum, part of it still exists on the Esquiline (Piazza Vittorio Emanuele, in garden).

Aqua Virgo. B. by Agrippa to supply his baths, near Pantheon; by Via Collatina underground to Pincio, and on arches to Campus Martius; still in use.

Aqua Alsietina or Augusta for the Janiculum and Trastevere.

Aqua Claudia commenced by Caligula 36 A.D., finished by Claudius 50 A.D.; 38 m. on Via Sublacensis; length, 46 miles; seen in Villa Wolkonski gardens and on Palatine (*see* Aqua Felice).

Anio Novus, begun by Caligula, 42 m. on Via Sublacensis, 59 m. long, some arches 109 feet high; the Porta Maggiore b. to carry the Claudia, and above it the Anio Novus, which pass over Via Labicana and Prænestina and upon Arcus Neroniani (part seen in Piazza Laterano) to the Castellum (arch of Dola-bella) on the Coelian, already b. for Aqua Julia and Marcia; Nero extended the Claudia and Anio Novus to supply his fish-pond.

Aqua Trajana, from Bracciano, to supply Janiculum and Trastevere. Three aqueducts, supplying more water than Paris owns, are

still in use, and two are a striking feature in the Campagna.

Aqua Vergine, the ancient Aqua Virgo, restored by Pius IV., Bened. XIV., and Clement XIII. (XVII and XVI c.), supplies the Fontana Trevi, twelve other fountains and a greater part of lower city.

***Aqua Felice**, Sixtus V. (XVI c.) restored part of ancient Aqua Claudia; supplies 27 fountains and eastern part of city; an arch of the Aqua Felice is known as Porta Furba (out of Porta S. Giovanni);
*view.

Aqua Paola, the ancient Alsietina; supplies the Trastevere, Vatican, and fountain of S. Peter's.

ARCHES.

***The Argentarius** adjoins S. Giorgio in Velabro; erected 204 A.D., in honour of Septimius Severus, and family by the silver-smiths.

***Of Constantine**, erected over Via Triumphalis, in honour of the Emperor's victory in 312 over Maxentius (at Saxa Rubra); last imperial work of ancient Rome; statues of barbarians, bas-reliefs of attics and medallions, taken from a monument of Trajan.

***Of Dolabella**, 10 A.D. (*see* Aqueducts, Anio Novus).

Of Drusus, the Antonia aqueduct passed over it to the baths of Caracalla.

Of Gallienus (Esquiline) erected to the Emperor by M. Aurelius Victor, a private individual.

Of Janus (by S. Giorgio in Velabro), b. late III c. in Forum Boarium as a portico or shelter.

***Of Septimius Severus** (Forum Romanum) erected by the Senate 203 A.D., to commemorate his victories over Parthians and Arabs.

****Of Titus** (Forum Romanum) erected by the Senate in commemoration of the Capture of Jerusalem by Titus. *Sculptures completed after his death as he is called Divus, and represented borne upwards on an eagle; spoils from Jerusalem represented. Two columns, with composite capitals, on either side of arch. Arch restored by Pius VII.

THE CAPITOL.

The hill of the Capitol (once the city of the Sabines) consists of two peaks and a depression. The great Temple of Jupiter Capitolinus stood on S.E. peak (Pal. Caffarelli). The Church of the Ara Cœli covers site of the Temple of Juno Moneta, the Goddess of Good Counsel, where the coin of the realm was

kept; hence our word mint and money; b. 409 B.C.

****Equestrian Statue** of Marcus Aurelius, 161-168 A.D.

Tarpeian Rock, place of public execution.

****The Tabularium**, the Public Record office, b. 79 B.C.; steps led down from it to Forum; now a museum of architectural antiquities; engaged Roman-Doric columns of peperino, towards Forum.

***The Mamertine Prison**, so-called prison of Ancus Martius (originally quarries), constructed of huge blocks of 'tufa' without cement. **Scalae Gemoniae** (the steps of Lamentation); lower prison called Robur; State prisoners, or the captive leaders, in Triumphal Processions were here put to death before the Emperor mounted to the Temple of Jupiter on the Capitol. Traditional prison of SS. Peter and Paul.

CIRCUSES.

Circus, a place for chariot and horse races. Circus Maximus, only the site below the Palatine; but very complete remains are seen of ***Circus of Maxentius**, on Via Appia Antica, on left, just before you reach Tomb of Cecilia Metella. The circular ruin next the road was a temple dedicated by Maxentius to his son Romulus.

COLUMBARIA.

***Columbaria of the Vigna Codini** (Via Appia Antica). Columbarium of the freedmen of a niece of Augustus is beneath farmhouse ; close by is the columbarium of freedmen and musicians of Tiberius : small altar-tombs with symbolic butterflies, etc., marble slab with relief of lap-dog, " Signoris Gycon Delicium." Columbarium of Pomponius Hylas (*see* p. 93).

COLUMNS.

Of Antoninus Pius, from the Basilica Maxentius ; now in front of S. Maria Maggiore.

Of Marcus Aurelius (Piazza Colonna), reliefs illustrate his Dacian victories.

Of Phocas (Forum), a IV c. column erected in 608.

****Of Trajan**, by Apollodorus of Damascus 114 A.D. Spiral band of **bas-reliefs illustrating Dacian wars.

FORA.

A forum was a level space of ground, oblong in shape, surrounded by buildings for public meetings, justice and business, such as the Forum Romanum of J. Cæsar and Augustus. Later fora, such as that of Trajan, were set aside for government offices and the embellishment of Rome ; and fora like the Boarium used for a special business.

***Forum of Augustus** (*see* p. 92), three

Corinthian columns (Luna marble) of his temple of Mars Ultor, dedicated 2 B.C.; victors laid here the insignia of their triumphs; remains of wall of blocks of peperino enclosing Forum.

Forum Boarium, or cattle-market (*see* arches Argentaria and Janus, Temple of Vesta and Church of S. Maria in Cosmedin).

Forum of Nerva** or Transitorium (*see* p. 92). *Remains of Portico of Pallas Minerva** begun by Domitian; figure of Minerva and frieze.

Forum of Julius Cæsar, the first extension of Forum Romanum; small remains in court of 18 Via del Ghetarello opening out of Via di Marforio.

****Forum Romanum**—from entrance, eastwards to arch of Titus:—

Basilica Julia, founded by Cæsar, enlarged by Augustus, restored 377 A.D.

Temple of Augustus, at back of T. of Castor and Pollux; its 'cella' erected by Tiberius, restored by Domitian.

***The Augusteum** adjoins T. of Augustus; *see* Part II., church of S. Maria Antiqua.

***Precincts of Juturna**, sacred to the nymph of the healing waters: 'ædicula' to hold image of Juturna, her name is on the entablature; well-head or 'puteal'—restored I c.—B.C.; altar, IV c. The Lacus Juturnæ, an oblong

pool, re-decorated with white marble, II. c.—A.D. ; the Sacred waters flowed in here.

***Temple of Castor and Pollux**, three columns of Parian marble, Corinthian capitals, inaugurated 484 B.C. after Battle of L. Regillus, B.C. 496, restored by Hadrian.

Arch of Augustus, foundations seen.

***Temple and Convent of Vesta**, circular foundation, and small 'ædicula' for statue of Vesta, one column in situ with entablature. Convent with atrium, mosaic floors in rooms, and the 'Penus Vestæ' (small apsidal chamber in S.W. angle back to back with Fons Juturnæ) where the 'Palladium' was kept. Vestal Virgins, keepers of the Sacred Fire and Water (Fons Juturnæ). First destruction by fire, under Gauls 390 B.C.; last rebuilding 191 A.D.; demolished 1549. Near the Temple in centre of Forum is the—

Regia, first dwelling-place of Numa Pompilius (?); official residence of the Pontifex Maximus; reb. in marble 36 B.C.; sacred rites performed here.

****Arch of Titus** (*see* Arches). Turning back, **north side**, along the Via Sacra we pass on our right—

****Basilica of Maxentius**, b. by Maxentius, altered by Constantine.

Heroon Romuli (*see* Part II., **church of S. Cosma e Damiano**), part of it now a museum,

**original bronze doors between porphyry columns. Adjoining it behind is the—

Templum Sacræ Urbis, b. by Vespasian, 78 A.D. Marble plan of Rome once affixed to its walls.

****Temple of Faustina**, on Via Sacra (now church of S. Lorenzo in Miranda), dedicated by Antoninus Pius to his wife, 141 A.D.; 8 columns of the portico of cipollino, and frieze. At E. corner of Temple a necropolis containing urns of VIII–VI c. B.C., now in museum of the Heroon Romuli.

***Basilica Æmilia**, b. 179 B.C., by the censors M. Æmilius Lepidus and M. Fulvius Nobilior. The Exchange of Republican and Imperial Rome; restored after a fire 14 B.C., extended 32 A.D. (restorations seen of Leodoric 500 A.D.); in some of the ‘tabernæ’ are collected *fragments of statues and reliefs.

Centre of Forum, between T. of Castor and Pollux, W. end of B. Æmilia is the—

***Temple of Julius Cæsar**, b. by Augustus 20 B.C., to Cæsar, the first deified mortal. In front of temple are foundations of a platform, the tribune where M. Antony in 44 B.C. pronounced his famous oration over the dead body of Cæsar; column erected in honour of Cæsar.

Centre and Eastern Part of Forum.—Pedestal-base of equestrian statue of Domitian; site of Lacus Curtius; column of Phocas. Near

by are two low screens of doubtful origin : relief of pig, ram and bull ; on back of these reliefs : representations of Forum in time of Trajan. In front of the Comitium is the **Lapis Niger**, traditional grave of Romulus.

The Curia or Senate House, the church of S. Adriano, partly b. over it ; here Tullius Hostilius had b. "a hall of stone for the meetings of the 'Patres Conscripti'"; reb. by Augustus, and again by Diocletian 282 A.D.

The Comitium was the screened area in front of the Curia which, together with the Curia, formed the political centre of Rome.

Arch of Severus. *See* Arches.

***Rostra of J. Cæsar** (orator's tribune) on 8 arches ; faced with opus incertum (brickwork time of Republic), cased in with opus signius (pounded pottery).

***Temple of Saturn**, b. 497—B.C., restored 44—B.C. ; public treasury kept here ; 8 columns standing at N.W. end of Forum.

***Temple of Vespasian**, columns rise beyond the Forum barrier just below Tabularium ; erected by Domitian.

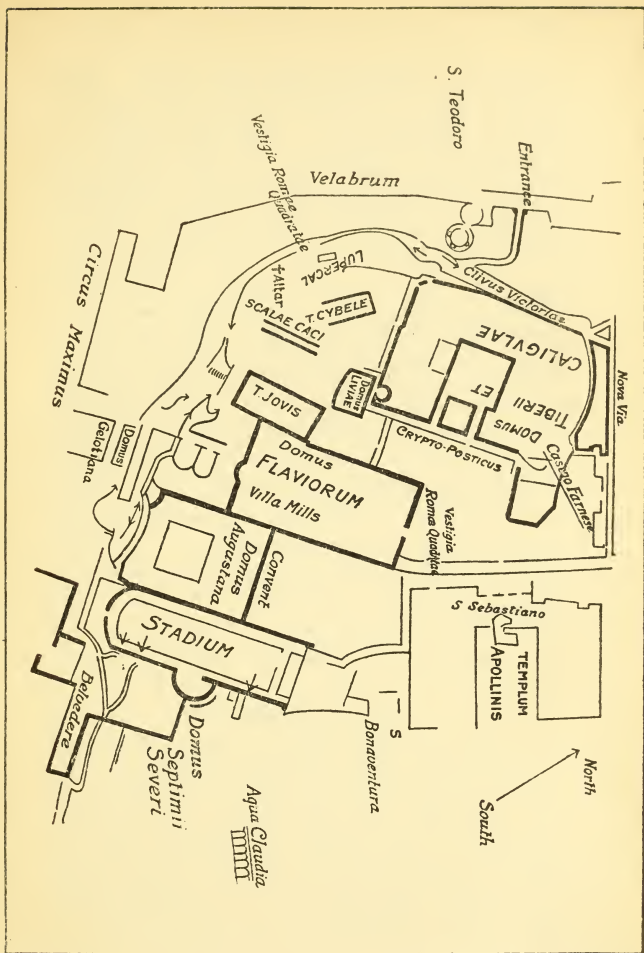
Porticus Deorium Consentium (re-erected) below Tabularium ; restored 367—A.D., chambers behind for scribes of the 'curule ædiles.' *See* 'Recent Discoveries in the Forum,' 1898-1904, by St. Clair Baddeley.

*THE PALATINE.

The Palatine was the Roma Quadrata, or Romulean City, just as the Capitol was the City of the Sabines. It became a city of Imperial palaces and temples.

Turning up the Clivus Victoriæ to L., behind the Temple of Augustus, you pass under the substructures of the ****Palace of Tiberius and Caligula** (son of Germanicus) to the Casino Farnese: *view of Coliseum. **Steps to R.** lead up to terrace with ilex trees; **view of Forum and Capitol. **Staircase** at further end leads to ruined guard-rooms of Tiberius; remains of Republican cistern, and site of hut of Faustulus, and sacred Fig Tree of Romulus are at top of Scalæ Caci, which lead to cave of Cacus, the shepherd who stole the cattle of Hercules. Overgrown by oaks, are remains of Temple of Cybele, the Magna Mater. Covered by a zinc roof is the ****Domus Livæ** or Domus Germanici (Livia, the wife of Augustus, mother of Tiberius; Germanicus, grandson of Augustus). It gives good idea of Roman dwelling-house with fresco decorations. Behind it: the Villa Mills (where the gorgeous Lady Blessington once stayed), probably pulled down by now. View towards the Aventine. **To the R. upon** leaving the house of Livia: Crypto-porticus, supposed

scene of Caligula's murder. **Slightly higher level** : State rooms of the ***Domus Flaviorum**—Aula Regia, where Emperor received embassies; Lararium or private chapel; Basilica, where the Emperor administered justice; Peristylum or court; Triclinium opening into Nymphæum with ovoidal fountain; Vespasian and Titus began the palace 70 A.D.; Domitian murdered here. (From the Peristylum one descends into some rooms of Republican date). **At bottom of steps** : remains of Temple of Jupiter Victor. **Follow path down hill**, turning to L. to Stadium of Domitian, a place for foot-races, shape oblong. To the L. and above it rises the Pink Convent, soon to be pulled down; it occupies site of the ***Domus Augusti** of which only some rooms have at present been excavated; adjoining it, Augustus b. the area-Apollinis (rectangular porticus) which enclosed the great marble Temple of Apollo, approached from the 'Velia.'—**R. of Stadium** by apse, a staircase leads up to **Domus Septimii Severi**; from the Belvedere **view of—Cecilia Metella, Baths of Caracalla, Cœlian, Aventine, Gate of S. Paolo, S. Peter's. **Returning to Stadium**, pass out beneath the arches of the Belvedere to see the **Palace of Severus from below; and to R. the arches of Aqua Claudia. The Palace of Hadrian was overbuilt by Septimius Severus.



Return to Stadium and join broad road leading back to entrance (exit); you pass on your R. beneath the 'Exedra' added to his house by Augustus, to view games in Circus Maximus, and pass through the **Domus Gelotiana**, or School of Court Pages, where was found 'graffito' of Crucifixion, the figure on cross with an ass's head; below was written: 'Alexamenos adores his god' (now at Kircheriano Museum, Pal. Col. Romano). Once occupied by Prætorian Guard where S. Paul was imprisoned (?). Above church of S. Anastasia; *altar of the Genius Loci, the Wandering Voice which warned Romans of the approach of the Gauls 310 B.C.; and remains of Wall of Romulus and Imperial houses against cliff, and site of Lupercal. Exit by **Church S. Teodoro**, grave of the Nursing-Wolf.

PONS. *See Bridges.* Part II.

PORTICOES.

A porticus was used for state business, Law-courts and sales; there were many all round Rome; the chief one of which ruins remain is the **Porticus of Octavia** (in the ghetto), b. by Augustus on site of one b. by A. Cæcilius Metellas, 146 B.C. (*See also Portico of Pallas Minerva, Forum of Nerva.*)

TEMPLES.

****Fortuna Virilis** (near Tiber Island). Perhaps really of Fors Fortuna; dates from Republican times, b. on site of one b. by Servius Tullius, the Etruscan, ca. 557 B.C.; Ionic tetrastyle; now the church of S. Maria Egiziaca.

****Mater Matuta**, the Dawn Goddess (called of Vesta, near S. Maria in Cosmedin). Reb. in II c. (on republican base), of marble, except its podium; Corinthian columns; formerly it had a marble-tiled cupola. For service and ritual special to the temple, *see* 'Rome and its Story,' p. 53. In Middle Ages known as S. Stefano delle Carozze, now S. Maria del Sole.

*****The Pantheon.** B. by Agrippa (son-in-law of Augustus) 27 B.C., close to his Thermæ and dedicated to the gods of the seven planets; struck by lightning; circular cella and dome restored by Hadrian;—advanced *portico of Corinthian granite columns; inscription of Agrippa on architrave. Dedicated as a church, S. Maria Rotonda, in 609. (Raphael and Peruzzi buried here.)

Venus and Rome, b. by Hadrian 135 A.D.; the double apse of the two temples are back to back (read Amor backwards). See church S. Francesca Romana). Only the

principal temples, not already mentioned, have been here included.

THEATRE.

****Of Marcellus.** (Ghetto) B. by Augustus, and dedicated ca. 13 B.C. to his nephew Marcellus, who married his d. Julia; reb., after a fire, by Domitian. It had three tiers of arcading with Doric and Ionic columns; together with Coliseum, Hadrian's villa, and Basilica of Maxentius, it had great influence on Renaissance architects. Used as a fortress by the Pierleoni, XII c., and later by the Savelli.

THERMÆ.

****Of Caracalla,** b. 212 A.D. ; completed by Alexander Severus. 1 m. in circumference ; see preface to Shelley's 'Prometheus' and his letters.

***Of Diocletian,** b. on the Esquiline ca. 302 A.D. ; larger than former, accommodated over 3,000 bathers. The 'Tepidarium' is now the church of S. Maria degli Angeli, another hall, that of S. Bernardo; part of it, near the Museo delle Terme, is used as a wine-cellar.

Of Titus, begun by Vespasian, completed by Titus, in part of Nero's Golden House; chambers shown (via Salicana) with decorations, now fading, which influenced Raphael,

Giov. da Udine, etc. Close by S. Pietro in Vincoli are ruins of the 'Sette Sale,' nine reservoirs for the Baths.

Of Trajan are in vineyards close by the 'Sette Sale'; three circular ruins.

TOMBS OR MAUSOLEA.

Of Augustus. There is nothing remaining to give any idea of its former magnificence; used as a fortress by the Colonnese.

Of Bibulus (Via di Marforio). B. of travertine of Republican date, at the beginning of the Via Flaminia within the City. Tomb erected by the People to honour Caius Publicius Bibulus, plebeian ædile.

****Of Caius Cestius**, b. by his heir, 30 B.C., in 330 days, according to inscription; is of 'tufa,' coated with marble; incorporated into Aurelian Wall by Porta S. Paolo.

*****Of Cecilia Metella**, wife of Crassus, 68 B.C. Mausoleum, on Via Appia Antica, b. of travertine; marble coating of base taken for Trevi fountain, 'swallow-tail' battlements added by the Caëtani, who used it as a fortress; frieze with bulls' heads (capo di Bove); *view of Mausoleum from Circus of Maxentius. Further on unknown tomb at Casale Rotonda; for tomb of Constantia *see church, S. Costanza.*

***Of Eurysaces**, b. during E. Empire, in form of an oven, with bas-reliefs illustrating the work of a baker; is seen outside Porta Maggiore; statues of him and wife removed to City Wall, close by.

****Of Hadrian**, b. 130 A.D., of Parian marble. Caracalla last to be buried here, 217 A.D. *See* Part II., **Castle, S. Angelo**.

Of Herodes and Regilla (off Via Appia Antica), known as the Temple of Deus Rediculus. *See* story in Hare, vol. I., 290.

****Of the Pancratii** (fuori Porta S. Giovanni; part of anc. Via Latina seen); coloured stucco reliefs and fresco landscapes in framed stucco ornaments of II c. A.D.; opposite is the tomb—

*****Of the Valerii**; a chamber is decorated with stucco medallions: sea monsters, dancing nymphs, genii, etc. of II c. A.D. (The tombs of the Scipios are near the **Columbaria** of Vigna Codini, but little of interest remains *in situ*.)

VILLA DI LIVIA.

***Livia**, wife of Augustus, owned a villa at Casale di Prima Porto (*see* Part III., Porta del Popolo). *Winter dining-room decorated in fresco with every kind of shrub and bird.

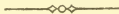
**WALLS AND ROADS.

Aurelian (270-275 A.D.), b. 12 miles of brickwork round Rome, with 16 gates, several posterns and 381 square towers; he swept into the fortifications all which came on the line, such as the tomb of Caius Cestius, masonry of the time of Sulla, known as Muro Torto, the Amphitheatrum Castrense, and Porta Maggiore. **Finest Gates**: Porta Appia (S. Sebastiano). Asinaria and Latina (closed). Ostiensis (S. Paolo). Pinciana. Tiburtina (S. Lorenzo). Prænestina; this last, the Porta Maggiore, was originally b. to carry aqua Claudia and Anio Novus; rustic work of Claudius; inscriptions record b. by Tiberius and Claudius, restorations of Vespasian and Titus, and in 395-398 of Arcadius and Honorius, who added to height of walls and repaired nearly all the gates. Theodoric in 500 A.D. repaired walls; Belisarius, ca. 530, b. semicircular towers as seen at Porta S. Paolo, etc.

Romulus: His wall fortified Roma Quadratus; ca. 800 B.C.; is seen on Palatine.

Servius Tullius: His wall extended some 6 m. round Rome of the four regions; b. ca. 500 B.C.; remains seen in refectory of S. Balbina; by arch of Gallienus in Via Merulana; below S. Saba in Via S. Paolo; in goods yard of Central Station; for Porta

Capena, *see* church of S. Gregorio. The Walls of the City spanned the great consular roads, the very life of Rome. **The Via Appia, Regina Viarum, laid by Appius Claudius, 300 B.C., left the city by Porta Capena of the Servian Wall, and is now spanned by the Porta Appia or S. Sebastiano; remains of some 200 tombs still line it on the way to Albano, and of the Villa of the Quintilii and other villas. Some of the other chief roads—Via Latina (part seen near Tomb of the Valerii), Salaria, Flaminia (much of it seen on the road to Civit  Castellana, Cassia), Cornelia, Aurelia, and Ostiensis (part seen in English Cemetery). Secondary roads: the Via Pr nestina, to Palestrina, a continuation of Via Gabina.



PART II.—MEDIAEVAL AND RENAISSANCE ROME.

BRIDGES.

Ponte S. Angelo; three central arches remain of the Pons Ælius, b. by Hadrian 136 A.D. to connect his Mausoleum with the City. **Statue of S. Paul** by Paolo Romano, XV c. **Angels** by Bernini, XVII c.

Ponte S. Bartolomeo, connects Tiber Island with the Trastevere. Reb. with ancient stones in 1888 on site of Pons Cestius, b. 48 B.C.; central arch ancient.

Ponte Molle (fuori Porta del Popolo) reb. by Pius VII., 1815. One central arch belongs to the Pons Milvius, b. by the Censor M. Æmilius Scaurus 109 B.C. It is crossed by the Via Flaminia.

Ponte Nomentano (fuori Porta Pia). Reb. in VI c.; added to in XIII c.; reb. by Nicholas V., XV c. Crosses Anio close to Mons Sacer. Nero escaped by it, and was killed at Villa of Phaon close by. Heroic fight here between Belisarius and the Goths, V c.

***Ponte de' Quattro Capi**, joins Tiber Island to the Ghetto. B. by L. Fabricius, Curator Viarum, 62 B.C.; *see* inscription, and Horace, Sat. II. iii. 34. Its mediæval name arose

from the existing four-headed hermæ which connected railing.

Ponte Rotto, below Tiber Island ; one arch remains of Pons Æmilius, b. 181 B.C., the only stone bridge then in Rome.

Ponte Salario, now destroyed, was the bridge upon which Titus Manlius Torquatus vanquished the Gaul ; it crossed the Anio.

Ponte Sisto, connects Rome with the Trastevere. B. by Sixtus IV. (Della Rovere), XV c., on site of Pons Valentiniani, b. by the Prefect Symmachus 366 A.D.

Pons Sublicius, once spanned the Tiber by the Marmorata ; was the wooden bridge defended by Horatius Cocles.

CASTLES.

****Castel S. Angelo**, or Mausoleum of Hadrian, b. 138 A.D. First historical mention of it as a fortress is made by Procopius in 537 during Gothic siege. Mediæval Roman history centres round it, as being a key to the city. An inclined passage cuts through mortuary chamber across a mediæval 'oubliette,' passes prison of Cagliostro, and leads to the store-rooms of Alexander VI. (Borgia) and prisons of Benvenuto Cellini and the Cenci. Higher up, passing through small court full of marble cannon balls, a room is reached

hung with photographs from old pictures and prints of S. Angelo showing its various transformations. Higher up, from small court, is the ***Loggia** of Julius II., b. by Bramante (?), E. XVI c. It forms portico-entrance to the **Papal Apartment** decorated for Paul III., Farnese, L. XVI c.; the Council Chamber where Beatrice Cenci was tried (?); a papal bedroom, with coffered ceiling and fresco-frieze representing marriage of Psyche and Cupid by Pierin del Vaga; 'Sala della Piccola Tortura' of the Inquisition, with stucco frieze of tritons and sea-nymphs.—Great chests are shown where the Popes kept their treasure.—A panoramic view from the higher terrace.

Castel Anguillara, across Ponte Garibaldi, restored. Count Orso d' Anguillara, Senator of Rome, crowned Petrarch 1341.

Castello of the Caëtani, remains of it adjoin the tomb of Cecilia Metella.

CATACOMBS.

Catacomb of S. Agnese (fuori Porta Pia). These are the least interesting, but the easiest of access, and give a good general idea of the Catacombs.

Catacomb of S. Calisto (Via Appia Antica). Begun by S. Calixtus, III c., in a vineyard

owned by S. Cecilia, who probably belonged to the same gens as Cecilia Metella.—**Camera Papale** : restored marble altar screens, V c. and VIII c. columns; metrical inscription of Damasus I., IV c. **Cappella di S. Cecilia**, where S. Urban in 220 A.D. buried S. Cecilia among the Bishops of Rome; Byzantine frescoes, VII c. and VIII c. **Cappella del Sacramento** : frescoes symbolic of the Sacraments, II c. The primitive mass was celebrated at altar-tombs of Saints and Martyrs in commemoration of departed souls.

Catacomb of S. Ciriaca, *see* S. Lorenzo.

Catacomb of SS. Nereo ed Achilleo or S. Domitilla (Via delle Sette Chiese, Via Appia Antica). Burial place of SS. Nereus and Achilles, servants of S. Domitilla, who was a cousin of Domitian.—Frescoes of Orpheus over altar-tomb and early portrait of the Saviour. **Basilica of S. Petronilla** : on a column, a V c. relief of martyrdom of Achilleus.—**Burial Chamber of S. Domitilla** (separate entrance): brick front, terra-cotta cornice; fresco decoration of genii, birds and vines; of an Agape, or commemorative banquet. A **triclinium** where Agape took place with kitchen adjoining.

Catacomb of Praetextatus (Via Appia Antica). ***Crypt of S. Januarius** : vault frescoed with the four seasons, birds feeding their young,

harvesters reaping, etc. Mural painting of the Good Shepherd, III c.

Catacomb of S. Priscilla (fuori Porta Salaria). S. Priscilla said to have been the mother of Senator Pudens; her grandchildren, SS. Pudenziana and Prassede, buried here for a time.—**Cappella Greca**: frescoes III c. **Ceiling** of another room: earliest painting of a Madonna, end of II c. Is she the Madonna?

Catacomb of S. Sebastiano (Via Appia Antica), called Ad Catacumbas, which gave the name to the Christian cemeteries. The bodies of SS. Peter and Paul were hidden here by the Faithful for a time. **Church** of S. Sebastiano has a fine baroque façade. *See* Northcote and Brownlow's 'Roma Sotterranea,' translated from the standard work of De Rossi; the finely illustrated edition of Monsignore Wilpert, 'Die Malereien der Katakomben Roms' (1903), in Italian, 'Roma Sotterranea, le pitture delle Catacombe Romane.' For the hurried traveller I strongly recommend Mr. W. Lowrie's excellent handbook, 'Christian Art and Archæology.' (Macmillan, 1901.) For descriptions of the Catacombs and Primitive Mass, *see* W. Pater: 'Marius the Epicurean,' vol. II., chapters 21, 23. For stories of the Saints *see* 'The Golden Legend,' translated by Caxton, 1483, Temple Classics (Dent).

CHURCHES.

***S. Agnese fuori le mura** (fuori Porta Pia), b. by Honorius I., c. 626 (terrible 'embellishments' of Pius IX.). — *Gallery for women round three sides. Care shown in arrangement of the fine antique columns, and extent of choir marked by two fluted columns. **Tribune** : VII c. mosaic where S. Agnes takes the place of Christ. (All mosaic work in Rome of VII and VIII c. is very poor.) *Ancient Episcopal chair and candelabrum. **Beneath Baldacchino** : statue of S. Agnes, torso being of antique alabaster. (Catacombs.)

***S. Agostino** (near Piazza Navona) by Baccio Pontelli in 1480. **Central doorway** : Pilaster patterns designed by Pontelli. **Interior II. chapel L.** : * marble group by Andrea Sansovino, 1512. **Entrance wall** : the miraculous * 'Madonna del Parto,' by Jacopo Sansovino, pupil of Andrea. **Nave, on III. pillar L.** Isaiah by Raphael, 1512. **High Altar L.** : Monica buried there. **Cloisters** (now entered from the Ministero della Marina, via dei Portoghesi) : tomb of B. Piccolomini with relief of the Judgment by Mino da Fiesole, ca. 1479. Tomb of Costanza, called Mother of Sixtus IV. Tomb of B. Sclafaneto, E. XVI c.

S. Alessio (Aventine). *See* story of Saint. S. Adalbert stayed in the monastery X c., and his friend Otto III. established his court in a neighbouring palace.

S. Andrea, oratory of (out of Porta del Popolo). B. by Vignola, 1550.

***S. Andrea** (near Ponte Molle Via Flaminia), statue of S. Andrea in a marble shrine by Paolo Romano, E. XV c. *See* story of Pius II.

S. Andrea della Valle (Corso Vittorio Emanuele). The apse is built over stage of Pompey's theatre.

***S. Angelo in Pescheria** (Ghetto), built in the Porticus of Octavia. Walk round the church. Cola di Rienzo kept his great vigil here.

****SS. Apostoli** (adjoins Palazzo Colonna), E. Renaissance. **Portico** : Roman eagle and wreaths ; lion by Vassaelectus, XIII c. **Interior** by Fontana, fine baroque, E. XVIII c. **Choir L.** : **Tomb of Card. Pietro Riario by Mino da Fiesole, 1474. Only the Madonna, between Card. Pietro and Count Girolamo Riario, and small statuettes of saints are by Mino's own hand. **Opposite** is the tomb of Card. Raffaele Della Rovere, builder of the Cancellaria.

S. Balbina (Pseudo-Aventine). **Convent** : in the old refectory walls are immense blocks of the Servian wall. **Church**, b. 600. **Tribune** :

E. Christian Bishop's throne. **Nave R.:** marble relief of the Crucifixion by Mino da Fiesole and G. Dalmata before 1464. **Nearly opposite:** tomb of the papal chamberlain of Boniface VIII., by Giov. Cosmati, 1300.

S. Bartolomeo (on the Tiber Island). B. 900, by Otto III. in honour of S. Adalbert, on site of Temple of Æsculapius. **Interior:** anc. columns. **On altar step:** marble well-head, with figures of S. Bartholomew, Adalbert and Otto III., 900.

***S. Cecilia in Trastevere**, b. by Paschal I., 821, above the saint's house, and in place of earlier church. **Atrium:** anc. cantharus used for ablutions by E. Christians. **Portico:** mosaic heads in lintel of S. Urban I., S. Cecilia, and Valerian, her husband. **Interior Tribune:** mosaics, IX c. **Canopy** of H. altar by Arnolfo da Cambio, 1286. **Below Altar:** *statue of S. Cecilia by Stefano Maderna, who saw the saint lying in this attitude when her coffin was opened in 1599. **Nave, by Entrance:** Tomb of Card. Adam of Hertford (d. 1397) by a pupil of Maestro Paulus: tomb of warrior Cardinal, *Forteguerra d. 1473), by Mino da Fiesole. **First Chapel R.:** b. over the Sudatorium of S. Cecilia's house where she received martyrdom. Mosaic altar from B. Adam's tomb.—Owing to the absence of method in excavation it is hardly

worth while visiting the dwelling beneath the church. Two houses of anterior and posterior dates have been amalgamated and called the house of S. Cecilia. A modern chapel of questionable taste further dispels ancient memories. There is the sarcophagus which held the bodies of S. Cecilia and Valerian, with metrical inscription of Damasus I.

Cloisters : X c. ; difficult of access.

***S. Cesareo** (Via Appia Antica), VII c., remodernised. **Choir** : a Cosmati Episcopal throne. **Ambo** with sculptured panels of the symbols of the Apostles and of Sphinxes. **Presbyterium** and **H. Altar** of Cosmati work, XIII c.

****S. Clemente** (near Coliseum). **Atrium** with colonnade, forming with **Upper Church**, b. 1108, a perfect example of an early Basilica developed out of the Roman dwelling-house. **Choir** : VI c. Screens of choir, presbyterium, and ambones removed from Lower Church ; in R.wall a tabernacle for oils, ca. 1300. **Canopy** on columns of pavonazzetto, 1108. Paschal candlestick. **Tribune** : **mosaics symbolising the True Vine, a Roman work before 1150. **Cappella della Passione** (behind iron gates) : **frescoes by Masolino, 1417-1420. L. wall, (1) S. Catherine refuses to worship idols ; (2) converts wife of Emp. Maximian ; (3) Empress beheaded ; (4) S. Catherine disputes with

the Philosophers; (5, 6) her martyrdom. Landscape where angels bury her on Mount Sinai.

Lower Church (sometimes damp) b. over a temple of Mithras, and buildings of Republican and Imperial date; was mentioned by S. Jerome, IV c.; abandoned after the burning of Rome by Robert Guiscard, XI c., when level of ground rose from the *débris*. **Vestibule Frescoes**: a mother recovers her child through S. Clement, IX c. (?), an ex-voto of Beno de Rapiza (the parent?). **Nave L.**: Other frescoes, S. Clement celebrating Mass, etc., painted for Beno de Rapiza, and Maria his wife, who are represented by the IX c. artist.

***S. Cosimato in Trastevere.** Vaulted portico, IX c. Doorway of Church, E. Renaissance. **High Altar L.**: Umbrian fresco, XV c. **Out of L. Aisle**: monument of Card. Cibo, XV c., showing influence of Verrocchio. ***Cloisters**, IX c.; woman's refectory opening out of it; second cloister, octagonal columns, XV c., reign of Sixtus IV.

***SS. Cosma e Damiano** (Forum). Felix IV., 526-530, converted the Temple Sacrae Urbis, on the walls of which was fixed the marble plan of Rome, into a church; the Heroon, b. by Maxentius to the memory of his son Romulus, became its vestibule. In

XVIII c. the building was divided into an Upper and Lower Church. ****Bronze Doors** of the Heroon, between porphyry pillars, seen from the Forum. **Upper Church** (entered from Via in Miranda). **Tribune**: the *mosaics of the VI c. more nearly approach Ravenna work than anything in Rome. Figure of Felix IV. holding votive church is modern. **H. Altar**, ***Canopy**, early work of the Vassallectus school, ca. 1160. **First Chapel R.**: beneath altar, large porphyry urn full of relics.

***S. Costanza** (fuori Porta Pia). B., E. IV c., as a Mausoleum by Constantine for his daughter Constantia. **Ring vault**: *mosaics of birds, fruits, genii gathering grapes and a vintage scene repeated in sections, of the time of Constantine.

S. Croce in Gerusalemme (between Lateran and Porta Maggiore). Interesting for its legends. Original church b. by S. Helena on site, or in hall, of her Palatium Sessorianum. **Campanile**, XII c.—**Tribune**: Umbrian frescoes XV c., the finding of the Cross. **H. Altar**, **Canopy** on marble columns, two being of breccia-corallina (rose-coloured).

S. Domenico in Sisto (next to Palazzo Aldobrandini). Baroque with fine staircase of XVI c.

Domine quo Vadis (Via Appia Antica). B., on site of S. Peter's vision.

S. Eligio degli Orefici (out of the Via Guilia). Begun in 1509 from designs of Raphael. It is a small Greek Cross with cupola, now being restored.

S. Francesco a Ripa (Trastevere). B. near Naumachia of Augustus. S. Francis is said to have stayed at the adjoining monastery in 1219. **Church**: monument of Rodolfo d' Anguillara, XIII c.

***S. Francesca Romana** (Forum, reached by Via del Colosseo). ***Tower**, XIII c., studded with majolica plates, and porphyry discs and crosses. Leo IV., 847-558, converted part of Hadrian's Twin temple of Venus and Rome into the Church of S. Maria Nuova, afterwards S. Francesca Romana. The XV c. cloister is to be a museum. **Interior R. of Nave** by a side entrance: ***monument** of the Papal General, Ant. Rido (d. 1475), with an equestrian relief. A unique work in Rome.

Il Gesù (Corso Vittorio Emanuele). Baroque of Vignola, 1655; façade by G. della Porta.

S. Giacomo degli Incurabili** (Corso, Porta del Popolo end). **Staircase of Hospital** (entered by side street): *bas-relief** of a Madonna and Child, signed Opus Andræ. XV c., possibly North Italian school.

S. Giacomo degli Spagnuoli (Piazza Navona). ***Renaissance Doorway**: L. Angel by

Paolo Romano: *R. Angel by Mino da Fiesole.

***S. Giorgio in Velabro** (near Palatine). Good example of a VII c. church which has not been 'decorated.' H. Altar with mediæval confessio erected on E. Christian plan. **Baldacchino** with small mosaic picture. Mass celebrated on Feast of S. George.

S. Giovanni dei Fiorentini (near Ponte S. Angelo). Founded by Leo X. for the Florentine colony. B. by J. Sansovino, G. della Porta, and Galilei, 1588-1725.

***S. Giovanni de' Genovesi** in Trastevere. *Cloisters of the Hospital of the XV c. with a wild garden.

****S. Giovanni in Laterano.**

Baptistery founded by Constantine out of nymphæum of Lateran Palace; reb. and porphyry pillars added by Sixtus III., 440-445. Font of green basalt given by Constantine. **Oratorio di S. Giov. Batista**: 'Singing' bronze doors from the baths of Caracalla. **O. di S. Giov. Evangelista**: bronze door of old Papal Palace, 1203; mosaic, 468. **Portico di S. Venanzio** or **Capella di S. Seconda**, which, with last chapel, formed the old Vestibule. *Apsidal mosaic, end of IV c., which influenced mediæval mosaic workers.

***The Lateran Basilica**, the only historical foundation of Constantine; was built on the

property of the Laterani, which belonged to his wife, the Emp. Fausta. Reb. 910 and XIV c., and mutilated by Borromini, XVII c., who walled up the anc. columns of nave. **Campanile**, ca. 1560; *general effect of façade and statues from distance. **Façade** on Piazza di Porta S. Giovanni (east), by Galilei, ca. 1734. **Portico**: bronze doors from the Curia, Forum plaques time of Severus; Chigi stars added. **Interior** (entered W. side). **Corridor** encircling choir and apse, in wall: bas-relief (V c.) of ancient Lateran church and Porta Asinaria; large slab of lapis-lazuli with list of Lateran relics in gold letters, XIII c. **Tribune**: mosaics by Jacopo Torriti, with S. Francis (whose rule was confirmed in Lateran Palace by Innocent III.) and donor Nicholas IV., 1299; were ruined when Leo. XIII. enlarged the apse. **Throne**, with emblems of an asp, a dragon, lion and basilisk (91st Psalm), on which Popes were enthroned. **R. Transept**: seen through glass door, statue of Nicholas IV., part of his tomb (d. 1294). **Centre of Transepts**: restored Gothic canopy, 1370. **L. Transept**, 'Altare del Sacramento': four fluted bronze columns brought from Jerusalem by Titus and given by Constantine; capitals made ca. 1600 from spoils of Etruscan tombs. **Confessio**: bronze monument by Simone Ghini, of Martin V. (Colonna, d. 1431).

R. Aisle : I. pillar near E. entrance. *Portrait by Giotto of Boniface VIII. (Caëtani) announcing the Jubilee, 1300. **L. Aisle I. Chapel** of S. Andrea Corsini, b. 1729, by Galilei, over guard-room of the Equites Singulares of Severus, 197 A.D. **Pavement** of Martin V. from classical buildings. **Coffered ceiling**, ca. 1600. ****Cloisters :** (open out of last chapel in L. aisle), B. end of XII c. under Innocent III. by Vassalectus, rival school to the Cosmati ; fragments of decoration from burnt church ; canopy and parts of a tabernacle by Magister Deodati Cosmati, ca. 1300 ; bas-relief procession of acolytes ; throne, Imperial times, taken from Coliseum, used as Episcopal throne for Prior.

For **Capella Sancta Sanctorum** and Lateran Museum, *see* **Palazzo Laterano**.

S. Giovanni a Porta Latina. B. 1190. Walls of nave and apse decorated with terra-cotta friezes. **Campanile**, XV c.

S. Giovanni in Oleo (seen from Vigna Codini). B. by pupil of Bramante, E. XVI c.

***SS. Giovanni e Paolo** (Cœlian). ***Campanile**, XII c. **Portico**, XII c., b. by Adrian IV. (Breakspeare). ***Excavations** of two dwelling-houses beneath church shown by sacristan. *Vestibule* with wine jars. *Tablinum* : frescoes of marine deities, IV c., and faded Christian frescoes. Near here took place the martyr-

dom of SS. Giovanni e Paolo (IV c.), whose houses these are said to have been. *Triclinium*: frescoes of genii holding festoons of fruit, amorini, birds, &c., III c.; **Marble staircase**, open balustrade, used to lead to Clivus Scauri; door now closed.

***Garden** of the Passionist Fathers, laid out on the ruins of the Temple of Claudius. Magnificent view. Men only admitted.

S. Gregorio (Coelian). B. on property of Pope Gregory the Great (d. 604), who founded monastery of S. Andrew. **Atrium R.**: fresco of Castel S. Angelo, E. XVI c.; Tomb of the brothers Bonsi, XV c. **Interior R. Aisle**: small chapel, the cell of S. Gregory with his marble chair. **Garden L. of atrium**, where Mr. Parker discovered remains of the Servian Porta Capena by which S. Paul entered Rome (not shown). **Capella di S. Barbara**: (by garden entrance) marble table in hall where S. Gregory fed the poor.

Lateran, *see* S. Giovamni.

***SS. Lorenzo e Damaso**, of Damasus I., IV c., transformed by Bramante, 1494, into chapel of Pal. Cancelleria. Stand just within to see the lighting through window in dome, and the fine proportion of a church spoilt by modern 'decorations.'

****S. Lorenzo fuori le mura** (Porta S. Lorenzo). **Portico**: pavement; anc. sarco-

phagus with reliefs of cupids gathering grapes, once the tomb of a mediæval Pope; repainted E. XIII c. frescoes of legend of SS. Lawrence and Stephen. **Interior** consists of two buildings thrown into one. ****The Choir** is the original church b. by Pelagius II., 579-590, the level of which was raised by Honorius III. (Savelli, 1216-1227), who added nave and aisle, and thus turned the church completely round. Pelagius used ancient columns for nave and gallery with fragments of sculpture for the entablature. L. column bears trophies. His church was closed towards the present nave, where the alabaster windows are in Triumphal arch, now used as decoration, the entrance being where now is the XIII c. Episcopal throne. **Triumphal Arch**: mosaic with inscription how Pelagius built the church 'beneath the swords of the enemy' (the Lombards); first representation of an ascetic Christ, the influence of monasticism. **Canopy of Altar** 1148, dome modern. **Nave**, VIII. col. R., a lizard and frog in capital. ***R. Ambo** and **Candelabrum**, XII c., Cosmati work. **R. of Entrance**: *pagan sarcophagus with sculptured relief of a marriage, the tomb of Card. Fieschi (d. 1256), whose portrait in fresco with his uncle Innocent IV. is beneath the mediæval canopy.

If time see part of **Catacomb of S. Ciriaca**,

entered by steps, out of L. aisle: Three heads from pagan tomb placed above an altar.

S. Marcello (Corso). Architects, J. Sansovino and C. Fontana, ca. 1519-ca. 1700. Connection with Rienzo.

***S. Marco**, part of Palazzo Venezia, reb. in IX c. **Doorway**: E. Renaissance patterned border. Statue of S. Mark by Filarete (?). **Interior Nave**: *Doric columns of Sicilian jasper. **Ceiling** with arms of Paul II. (Barbo). **Choir**: Candelabra of breccia-corallina; fine sepulchral slab engraved, XV c. (?). **Sacristy**: Tabernacle by Mino da Fiesole and G. Dalmata, XV c.

****S. Maria degli Angeli** (near Station). Michelangelo in 1563 converted great hall of Baths of Diocletian into a church, building three cross vaults supported on eight granite columns; tampered with in XVIII c. ****Cloisters** of monastery also designed by him. Now the—

****Museo Nazionale**, or delle Terme. R. of entrance: **First Floor, Rooms I., II., and V.**: **Stucco reliefs, decorating a house beginning of Imp. period, found near the Farnesina. **Room VI.**: Mural decorations of same house and Greek statue of a youth. **Rooms VII., VIII., IX., and XIII.**: Greek mural decoration. **Room X.**: Head of sleeping maid, middle IV c. —B.C. Collection of jewelry in long corridor.

Cloisters (walk straight on and round): (41) Curious mosaic of a Nile scene; *reliefs of the Ara Pacis. **Museo Buoncompagni** (IV. side of cloister): Part of a throne with archaic reliefs, the 'Ludovisi,' ***Venus rising from the Sea supported by Horæ; side pieces: a girl playing a double flute, a veiled woman, Profane and Sacred Love (?). **Next Room, R.:** (66) Hera, Goethe's Juno, Ludovisi. (43) Gaul and his wife.

***S. Maria Antiqua** (Forum). Excavated in 1900. Small Basilica, E. of VI c., occupying a Roman dwelling, b. by Hadrian, which served as State entrance to Palatine. The **Vestibule** (its niches originally held Imperial statues) became the atrium of the church; important people buried in *loculi* hollowed out of its walls. The *peristylum* became nave and aisles of church, the *tablinum* its choir, the *alæ*, chapels heading the aisles. Was the chapel of Byzantine Court. In 705 Pope John VII., son of Plato, Governor of the Palatine, decorated the Basilica (his father had repaired the *Rampa, or inclined passage of herring-bone brickwork, by which the Emperors reached the Forum from Caligula's Palace). **Interior.**—**R. Aisle** by door (reserved for women): Fresco of Crucifixion, E. VIII c., copy of mosaic placed in old S. Peter's by John VII. Sarcophagus used by a Christian,

with pagan inscription to Clodia Secunda, whose life was 'sine querela.' **Nave:** Remains of Schola Cantorum of John VII., and white marble pilasters of chancel. Piers of Imperial date. **L. Aisle:** Chapel of SS. Quiricus and Jolitta. L. of Madonna (head gone), portraits of Pope Zacharias, 741-752, ally of Charlemagne, and Theodotus, decorator and restorer of chapel. Opposite wall: Fresco of Theodotus and family—one figure holds a flower. For full account of S. Maria Antiqua, *see* N. Rushforth's Monograph (1903), and 'Recent Discoveries in the Forum,' by St. Clair Baddeley (1904).

****S. Maria in Ara Cœli** (Capitol). B. XIII c. Restored marble Staircase, XIV c. ***Mosaic** over side entrance, XIII c. (Better enter by nave.) Legend of church being the room of Augustus arose from inscription on III pillar L. of nave, 'A Cubiculo Augustorum.' *See* legend of his vision. **Interior,** *general effect. **R. of Entrance:** Tomb-slab in wall of G. Crivelli, by Donatello, 1432; tomb of Libretti, Roman school, 1465. **L. Aisle:** Tomb-slabs in pavement of warriors and priests, some who died fighting against Emp. Henry IV. **R. Aisle:** 1st chapel, *death of S. Bernardino of Siena, fresco by Pintoricchio, ca. 1484. ****R. Transept:** Tomb of Honorius IV. (Savelli) and his mother, Vana Aldobrandini,

E. XIII c. Opposite, Gothic monument of the Savelli over pagan sarcophagus, E. XIII c. **Choir** : *Ambo of Lorenzo and Giacomo Cosmati, ca. 1300. **Tribune** : L. in wall, *tomb of Card. Savelli (d. 1498) ; see **frieze of cupids. **L. Transept** : Altar beneath canopy occupies site of the Ara Primogenito Dei of Augustino. S. Helena buried here (?). *Tomb of Card. d' Acquasparte, ca. 1302, the last Cosmati work in Rome. Art stopped by the Babylonian Captivity for over a hundred years. **Chapel** next to Sacristy : The miraculous Bambino of the Ara Cœli.

***S. Maria in Aventino** (Knights of Malta) : Church and *garden by Piranesi, ca. 1770. **View of S. Peter's through the garden-door keyhole. The old church was the palace of Alberic the Great, C. of Tusculum, 939. **Interior**, tomb of Bartolomeo Caraffa by Magister Paolo, ca. 1405 (not Paolo Romano).

S. Maria in Cappella (Trastevere). Brick **Campanile**, 1090. A picturesque miniature church, anc. columns, windows looking on to garden ; belongs to the Sisters of Charity under patronage of Prince Doria.

***S. Maria in Cosmedin** (near the Tiber Island), founded on site of Corn Exchange in 790, church of the Greek exiles. S. Augustine taught in adjoining Schola. ***Campanile**

XII c. **Portico**, drain mark, *‘the Bocca della Verità,’ *see* legend. **Interior** anc. columns; *decorations of opus Cosmatescum, the pavement, 1120 (gift of parishioners); ambo, L. XIII c., gift of a Caëtani nephew of Boniface VIII.; also the Gothic tabernacle by Adeodatus, ca. 1300, with mosaic picture. **Tribune**: Episcopal throne, XIII c. **Sacristy**: anc. pillar; *mosaic of Veiled Virgin from old S. Peter’s, VIII c. (John VII.).

****S. Maria Maggiore** (Esquiline). **Campanile**, 1378. **Façade** by Fuga, 1743; mosaic of Fra Rusutti, XII c., used. The church b. by Liberius I., 352-356, *see* legend; reb. and enlarged by Sixtus III., 432. **Interior**, pavement, 1150. **Coffered Ceiling** by A. di Sangallo, ca. 1500. **Through I. door, R. aisle**: immense anc. porphyry vase with gilded wreaths, later additions. **Nave**: **Mosaics above architrave and of **Triumphal Arch**, III c., taken by Liberius from an earlier building. The inspiration of the cycle is the reception of the Incarnate Redeemer by the people of God, ‘the plebs Dei’ of the inscription. (*See* ‘The Golden Age of Classic Christian Art,’ by J. P. Richter and Miss Cameron Taylor, and Miss Taylor’s articles, May and August numbers of the ‘Monthly Review,’ 1904.) **High Altar**: Baldacchino by Fuga on porphyry columns. **Tribune**: **Mosaics by

Jacobus Torriti, 1292 ; donors, Nicholas IV. and Card. Colonna ; scene on banks of Jordan—are the finest late mediæval mosaics in Italy.

Built into Wall below : four parts of a ***reredos by Mino da Fiesole, ca. 1464. (1) Legend of Liberius tracing plan of S. Maria Maggiore in the snow. (2) The Nativity, see angels, and a shepherd playing a 'Cornamusa.' (3) Adoration of Magi. (4) Assumption, finest of all, with donor, Card. D'Estouteville.

R. Aisle, altar end : ***tomb of Card. Consalvi of Toledo (d. 1299), with mosaic by S. Giov. Cosmati ; perfect example of Cosmati work.

Capella del Sacramento, forms a sort of R. transept, b. by Dom. Fontana, ca. 1587 ; very finely proportioned. (Opposite as a L. transept is the Borghese Chapel, b. 1608, decorated with precious marbles robbed from anc. buildings.) Exit from aisle door by Cosmati tomb.

***S. Maria Sopra Minerva** (near the Pantheon). Gothic (?) church, b. 1370 (according to Fergusson), on temple b. by Pompey. (Modern decorations of imitation marble.)

Interior, L. Aisle : *Tomb of Cecco Tornabuoni, one of the first works in Rome of Mino da Fiesole (d. 1480) ; above it tomb of Card. Tebaldi (d. 1466), the figure by Giov. Dalmata and Andrea Bregno. **R. Aisle** : 'Camera Mortuaria' between III. and IV. Chapel (locked) : tomb of G. Alberini (d. ca. 1490),

the ***socle** is a Greek sarcophagus (ca. 450 B.C.), Heracles and the lion. **R. transept** : sculptured children on volutes, XV c.; ***tomb** of B. Durandus of Provence (d. 1296) by Giov. Cosmati. **Caraffa Chapel** : wall frescoes by Filippino Lippi, 1487. **H. Altar** : S. Catherine buried here. **L. of Choir** : statue of Risen Christ by Michelangelo, 1521; finished by Pietro Urbino. Sebastiano del Piombo wrote to Michelangelo: 'The knees of your statue are worth more than all Rome.' In a passage **L. of Choir** slab-tomb of Beato Angelico (d. 1455).

***S. Maria della Pace** (near Piazza Navona). Nave and cupola by Pontelli, begun 1487; portico by Pietro da Cortona, 1657, who completed church; belfry and window on side street by Bramante, 1500. **Interior** : arch of **First Chapel R.** Four ***Sibyls**, by Raphael, 1514. ***Cloisters** (L. of nave), by Bramante, 1504. Tomb of G. A. Boccaccino (d. 1497), his books represented.

S. Maria del Popolo**. Part of the old church, b. 1099 over Nero's grave?, seen from out of Porta del Popolo. Reb. by Pontelli, 1477. **Interior** decorations by Bernini, XVII c. **R. Aisle, First Chapel** : marble balustrade; ***tomb** of Christ. Della Rovere, 1479, designed by Mino da Fiesole, *Madonna** by his hand. **Third Chapel** : bronze tomb of Card. Foscari (d. 1485), school of A. Polla-

juolo. **Fourth Chapel**: Medallions of altar, 1489, showing influence of A. Sansovino. ****Tomb** on R. of Marcantonio Albertoni (d. 1485 of plague), showing influence of Mino da Fiesole. **R. Transept** (by this chapel): ***Madonna** over tomb of Podocatharo and Linati, ca. 1490, scholar of A. Sansovino (?). ***Choir** designed by Bramante, 1509; windows by G. of Marseilles, E. XVI c. ***Frescoes** in ceiling by Pintoricchio, 1505; tombs of Ugo Bassi and Sforza Visconti, by A. Sansovino, 1505-1507, which gave him fame; ****decoration** on R. tomb of youths holding garlands. Tomb-slab in pavement, XV c. **L. Aisle, Second Chapel**, designed by Raphael.

****S. Maria in Trastevere**, a III c. (?) church, reb. 1139, finished by Innocent III., 1198-1216, altered in XV c., 'restored' XIX c. **Shrine** on exterior side wall. **Interior**: ***granite** columns, two capitals with pagan heads. Cosmati pavement completely restored. **R. of Entrance**: ***Tabernacle** by Mino da Fiesole. **Tribune**: upper part: lifeless mosaics, ca. 1143; lower part: ***mosaics** by the Cosmati, ca. 1290, showing freedom from Byzantine influence: ***votive** mosaic of Virgin with donor, Card. Bertoldo Stefaneschi. **L. Transept**: tomb, c. 1397, of Card. Ph. d' Alençon (brother of Philippe le Bel) with relief of Virgin's death, her soul symbolised

by an infant. The Cardinal was donor of Gothic tabernacle over altar. *Tomb of Card. Stefaneschi (d. 1417), figure by Magister Paulus. **Sacristy**, out of L. Aisle: **fragments of classical mosaics on L. wall.

S. Maria in Via Lata (Corso). B. over 'hired dwelling' of S. Paul. Fine baroque façade by Pietro da Cortona, 1680.

S. Martino ai Monti (Esquiline). B. on gardens of Macænas; decorated with frescoed landscapes by G. Poussin. L. Aisle: *frescoes of the Lateran and Old S. Peter's, E. XVI c.

***SS. Nereo ed Achilleo** (near Baths of Caracalla), characteristic early basilica, b. by Leo III., who crowned Charlemagne in 800. Mediæval marble reading-desks and choir screens; candelabrum, XV c. **Tribune**: episcopal throne.

S. Niccolò in Carcere (Ghetto). B. 900 on site of Temples of Juno, Sospita, Spes and Apollo Medicus; their foundations and fragments of columns shown in vaults; legend of the Caritas Romana, Pliny, H. N., VII. 36. *General view of interior.

S. Omobuono (S. Salvatore in Aeraris near Piazza della Consolazione). Tomb of Satri family, ca. 1500; resembles an anc. Roman tomb.

S. Onofrio (Janiculum). Begun under Eugenius IV., 1430. **First Chapel L.**: Torquato

Tasso buried (d. 1595); R. of Nave: *Tomb of Archb. Sacchi (d. 1505). *Umbrian fresco in lunette, S. Anne teaching Madonna to read. **Tribune** frescoed by Peruzzi. **Monastery**: Slab-tomb of Nicolao Eremita, 1400. First Floor: Madonna, by Beltraffio, pupil of Leonardo da Vinci. Rooms shown where Tasso died.

****S. Paolo fuori le mura** (Porta S. Paolo). Reb. after fire of 1823 on the plan of the basilica of Emps. Valentinian II. and Theodosius, 388 A.D.; magnificent example of a five-aisled basilica. **Chancel Arch**: restored mosaics of Galla Placidia, mother of Valentinian III., with inscription, 440 A.D. **High Altar**: S. Paul buried beneath; canopy by Arnolfo di Cambio, 1285 (baldacchino modern). ***Candelabrum**: raised work by Peter Vassalectus, E. XIII c. ****Cloisters**: by the Cosmati, 1208-1241. Small reliefs seen from garden. 'Adam holding Adam's apple,' &c. Further end (inserted in wall), *classical relief of a boy blowing a horn. Sarcophagus with figures of Apollo, Marsyas and Muses, the tomb of Pierleoni, 'a man without an equal, immeasurably rich in money and children;' died 1128; was father to Hebrew Pope Anaclete II.

****S. Pietro in Montorio** (Janiculum), E. Renaissance. **Courtyard** out of R. Aisle: **Il Tempietto by Bramante, 1502, who

intended to have surrounded it with an arched portico ; was to have had the appearance of a model seen framed within arches.

****S. Pietro in Vaticano.** Tribune begun under Nicholas V., 1447-1455, outside old tribune. Foundation stone laid by Julius II., 1506, and old S. Peter's pulled down. Finished and consecrated 1626, fourteen architects being employed throughout reigns of twenty Popes. Bramante b. piers to support Dome, began Tribune and R. Transept (d. 1514). Michelangelo b. Apse and Pilasters, and designed **Dome ; he meant the church to be in the form of a Greek Cross, to realise which stand at II. pillar of the nave from entrance. Raphael's plan of the Latin Cross revived in 1605. Façade by Carlo Maderna.

Portico : 'Navicella' mosaic by Giotto, 1300(restored). Bronze gates of Eugenius IV., by Filarete, set up in 1445. Decorative scroll with pagan scenes : 'Leda and the Swan,' 'Romulus and Remus,' the fox and the black-bird. Small panels illustrate the arrival of Sigismund to be crowned ; the arrival of Emp. Paleologus and Demetrius, tyrant of Morea, and their appearance before Eugenius IV. at Synod of Florence which united Greek and Latin Churches. In the 'Crucifixion of S. Peter' are the Mausolea of C. Cestius, of

Hadrian, and of Scipio Africanus, which stood by S. Maria in Traspontina, Borgo Nuovo, called the tomb of Romulus. **Interior, Nave:** large porphyry disc in pavement where Pope and Emperor knelt, on entering, at Imperial coronations. **R. Aisle, First chapel:** Sarcophagus of Petronius Probus (d. 395); marble column of Constantine, belonging to chancel of Old St. Peter's. ***The 'Pietà' by Michelangelo, early work of 1498. **Cappella del Sacramento** (next large chapel). Bronze tomb of Sixtus IV. (Della Rovere) by A. Pollaiuolo, 1493. Julius II. buried here. **Choir:** seated bronze statue of S. Peter. **Under High Altar:** S. Peter buried; his episcopal chair with ivory reliefs (not shown); pillars of baldacchino by Bernini. **Sacristia dei Canonici** (second sacristy entered from furthest end of L. aisle): ***Five parts of a polyptych by Giotto, 1300. 'Crucifixion of S. Peter,' 'Martyrdom of Paul'; 'The Redeemer' with donor at his feet, Card. Stefaneschi; Madonna with Apostles, and with angels. *Angels by Melozzo da Forlì (d. 1494) from the SS. Apostoli: **Treasury** (rarely shown): Dalmatic of Charlemagne (?) worn at Imperial coronations. Candelabra of Benvenuto Cellini. We return to—

L. Aisle of Church: (against pillar) tomb of Innocent VIII. by A. Pollaiuolo, 1498;

represented enthroned, holding the Holy Lance, and dead. Monuments of Maria Clementina Sobieski (d. 1735), wife of the 'Old Pretender,' and his tomb by Canova, with busts of Charles Edward and Card. of York. **First chapel** (near exit door), a font being the cover of sarcophagus of Hadrian. **Grotte Vaticane** (almost impossible to see): sarcophagus of S. Peter; of Ugo Bassi, sculptured, IV c. Tombs of Emp. Otto II., Pope Hadrian IV. (Breakspeare), Boniface VIII., Nicholas V., Pius II., and of Paul II., by Mino da Fiesole and Giov. Dalmata.

***S. Pietro in Vincoli** (near Coliseum). B., V c., by Emp. Eudoxia, *see* legend. Reb. E. Renaissance, partly by Julius II. **Nave**: *Greek Doric columns. **L. of Entrance**: double tomb of the brothers Pollaiuolo, XVI c. **L. Aisle**: relief of monument of Card. Cusa, 'S. Peter of the Chains,' by scholar of Paolo Romano. Over second altar; *votive mosaic image of S. Sebastian represented as old, 680. **High Altar**: bronze doors of tabernacle containing S. Peter's chains, XVI c. **R. Transept**: Tomb of Julius II., Della Rovere. The **Moses.—Leah and Rachel, slightly retouched by pupils; rest entirely by pupils. Originally intended to have had some 40 statues, planned by Michelangelo in 1505; altered 1512, 1516; last contract signed, 1542.

S. Prassede** (Esquiline). **Campanile**, 1110. Church founded III c. in the house of Senator Pudens, friend of S. Peter. Reb. in 820, entered by side door. **R. Aisle**: Tomb of Browning's bishop, who ordered his tomb in S. Praxed's Church. **Tribune**: Mosaics of Paschal I., IX c. *Cappella di S. Zeno** or Orto del Paradiso (out of R. aisle): Beautiful effect of mosaics; over door, mosaic heads of SS. Prassede, Pudenziana, Zeno, and 'Episcopa.' Theodora, mother of Paschal I.; altar of alabaster. Sacred column of Christ in adjoining chapel. **Cappella del Crocifisso**, R. Aisle (behind iron gates), tomb of Card. Anchera (d. 1286), by the Cosmati.

***S. Pudenziana** (Esquiline), founded II c., in baths of Novatus, son of Pudens. ***Doorway** with reliefs of Pius I. and Pastor, his brother, SS. Prassede and Pudenziana. **Tribune**: *mosaics (restored and cut down) of 398 A.D., original conception; Christ among the Apostles, between the symbolic figure of the Church of the Gentiles and of the Jews; background shows principal arcaded street of Jerusalem; the City walls and the churches built by Constantine.

SS. Quattro Coronati (near S. Clemente). Fine fortified monastery. **Chapel R. of Atrium**: Frescoes, XIII c. (repainted), of the legend of S. Sylvester and Constantine.

S. Saba (Pseudo-Aventine). B. under Innocent III., 1205. **Portico and door** by Jacopo Cosmati (?). View of it and its open 'loggia' from the Palatine.

****S. Sabina** (Aventine). B., V c., on site of Temple of Diana. **Entrance to Nave**: V c., Cypress wood ****doors**, the oldest in Europe; border of different wood and later date. Top panel, extreme left: perhaps the earliest illustration of the Crucifixion; the hands of Christ and thieves fastened against the walls of Jerusalem.—Last panel, second line L.: symbolical representation of the Empire, Emperor, guarded by an angel at the door of a basilica, acclaimed by Patricians and Plebs.—Second panel, from top, extreme R.; symbolical picture of the Church as a veiled woman, who stands between the Apostles and points to Christ, who steps upon the earth, above the stars, moon and sun.

Interior, *columns of Parian marble, timber roof. **Over entrance**: mosaic figures of Gentile and Jewish churches with inscription of Peter, priest of Illyria, 'Rich for the poor, and poor for himself,' founder of Church, 425. Remains of 'opus sectile' above the colonnade.

Garden (not shown). Remains of the Savelli palace where Honorius III. and IV. dwelt. S. Dominic was abbot of S. Sabina; his orange tree preserved.

S. Salvatore in Lauro (near Piazza Navona). **Reffetorio**: monument of Eugenius IV. by Isaia of Pisa, one of the earliest niche-tombs. **Cloister**, Renaissance.

S. Silvestro di Monte Cavallo: here Michelangelo and Vittoria Colonna used to meet on Sundays. *See* their conversations recorded by Francesco d' Ollanda, 1538, in Sir Charles Holroyd's 'Michelangelo.'

S. Spirito (the Borgo). B., L. XV c., on site of S. Maria in Sassia, which was the centre of the Saxon quarter. Saxon saints and kings stayed at old hospital. **Interior** by Ant. di Sangallo. **Campanile**, 1471.

****S. Stefano Rotondo** (Coelian). Some say b. by Emp. Galla Placidia, IV c. General effect and columns very fine. Close eyes to frescoes.

S. Teodoro (by entrance to Palatine) occupies site of a temple b. over grave of the nursing wolf; pagan mothers brought sick children to be cured, as Christians do now, on Thursdays, 7 a.m., and Sundays, 9 a.m.

****S. Tommaso di Canterbury**, or English College (near Piazza Farnese). Originally b. under Eugenius IV., XV c., now quite modern; contains inscription from old church and the ****Monument of Card. Bainbridge**, Archb. of York (d. 1514), by A. Sansovino (?). Finest portrait-tomb in Rome.

****S. Trinita dei Monti : **Staircase**, leading up from Piazza di Spagna, b. by Specchi and De Santis, 1721-1725. **Church** b. of French marble by Charles VIII. of France, L. XV c. Reb. by Louis XVIII., 1817.

***S. Urbano alla Caffarella** (off Via Appia Antica). Temple of Bacchus. Frescoes, IX c., same donor as those of Lower church, of S. Clemente.

S. Vincenzo ed Anastasia (Tre Fontane, fuori Porta S. Paolo). B. c. 790 ; retains some mediæval characteristics—marble windows over nave.

DOORWAYS.

***Porta di S. Marta**, church at back of S. Peter's ; sculptured doorway, XIV c. (?).

****Porta di S. Tommaso in Formis** (on the Coelian), **over arch** : mosaic by Jacobus Cosmati, ca. 1260, of Christ redeeming black and white slave. S. Giovanni de Matha, who lived in a hermitage over the Arch of Dolabella, founded the Trinitarians or Redemptorists.

FOUNTAINS.

*****Fontana delle Tartarughe** (near Pal. Mattei), said to have been the dower of Duca

Mattei's daughter, designed by Taddeo Landini, 1585, a Florentine.

Fontana di Trevi, by Salvi, 1735.

Fontana dell' Uomo con il barile, man with a barrel, in small street by Pal. Doria, going into Piazza Collegio Romano.

HOUSES.

***Casa di Vanozza Borgia** (Via Cavour), E. XVI c.; *balcony.

***Casa di Crescenzo** (by Ponte Rotto), called also of Pilot or of Rienzo, X c. (?), fortress-palace; frieze of marble 'mensolæ' with winged animals, a Cupid and Psyche, &c., taken from older buildings. For inscription over door, *see* 'Rome and its Story.'

Casa della Fornarina, still a bakery, at the corner of Via di S. Dorotea, near Porta Settimiana. *Gothic window.

House of Keats, to R. of steps, Piazza di Spagna, where the poet died, Feb. 24, 1821.

House of S. Paul (?) (Via degli Strengari, near S. Maria Monticelli). *Gothic trefoil window.

***The Tempietto** (at angle of Via Sistina and Via Gregoriana), once inhabited by Claude Lorraine. N. Poussin lived in house adjoining the Trinità.

ISLAND.

*****Tiber Island**, or Isola Tiberina, best seen from the Ponte Palatino at sunset. It was formed, says tradition, from the produce of the Tarquins' cornfields after their downfall. Temples stood here of Jupiter Lycaonis, Faunus, and Æsculapius. Bust of the latter seen on the poop of the ship in the form of which the island was shaped. Church of S. Bartolommeo, b. by Otto III. Campanile, 1218. Mediæval watch-tower of the Pierleoni and later of the Caëtani.

MUSEUMS.

See under **Church** of S. Maria degli Angeli (Museo Nazionale). **Palace**—of the Capital, Collegio Romano, Conservatori, Lateran, Spada, Vatican. **Villa Albani**.

PALACES.

Palazzo Aldobrandini, XVII c. Seen, with its gardens supported by great walls, from the bottom of Via Nazionale.

Pal. Attemps (Piazza S. Apollinare). B. by Longhi, 1580, on site of house of Count Girolamo Riario. ***Courtyard** with arcades by Peruzzi, 1530.

***Pal. Barberini** (near the Quattro Fontane). Fine baroque by Carlo Maderna, Borromini, and Bernini, XVII c.

***Pal. Borghese** (Via Fontanella, near Piazza di Spagna). B. by M. Longhi the elder, 1590. *Courtyard with open arcade.

Pal. del. Buffalo (Corso Vittorio Emanuele). Courtyard with columns, L. XVI c.

****Pal. della Cancelleria** (Corso Vitt. Emanuele). B. by Bramante, 1495, for Card. Raffaele Riario. *Balcony and window towards Campo di Fiori ; **Courtyard, antique columns ; Medusa and rose (Riario), designs on pillars ; Sala on first floor with wooden ceiling, 1500. Church of S. Lorenzo in Damaso adjoining.

***The Capitoline Museum.** B. by pupils of Michelangelo. **Court :** The river-god 'Marforio,' on whom the answers to 'Pasquino's' satires were affixed in XVI and XVII c. **Room I., L. end of corridor,** on R. wall : 'opus sectile,' from the basilica of Junius Bassus on the Esquiline. **Room VII., R. of corridor :** Sarcophagus of Alex. Severus (?) ; scenes from the life of Achilles, III c. A.D. **Staircase,** on wall : fragments of ancient plan of Rome from the temple *Sacræ Urbis*. **Upper Floor, Room I. :** (1) Byron's 'Dying Gladiator.' (10) *'Resting Satyr,' after Praxiteles—the 'Marble Faun' of Hawthorne's 'Transformation.' **Sala del Fauno,** entrance wall : The Lex Regia of Vespasian,

interpreted by Rienzo at the Lateran. (76) Boy with goose, after Boëthos. (18) Satyr in rosso antico. **Large Saloon:** (2 and 4) *Centaurs copied by Aristeas and Papias from originals. (20) Archaic Apollo. (24) *Hera. **Room of the Philosophers:** *Reliefs from temple of Neptune, sacrificial implements. (98) *Seated figure of a Greek, Republican period. **Room of Imperial busts:** (84) Portrait statue of a Roman lady. Busts of the Emperors. **Corridor:** Marble vase on a circular well-head, with figures of twelve gods. (42) Female draped figure (opposite Venus room). (10) Octagonal cinerary urn with frolics of Amorini. Near entrance to **Room of the Doves**, R. wall: mosaic of doves, copy of work by Sosus, described by Pliny. (13) *Sarcophagus, Prometheus forming man, Eros embracing Psyche, III c. A.D. (13) Sarcophagus, Endymion and Selene, III c. B.C. **Room of Venus:** *the Capitoline Venus, Greek copy of the Cnidian Aphrodite of Praxiteles, II or III c. B.C. Genre group, boy and girl embracing, from an original of II c. B.C.

***Pal. Capranica** (Piazza S. Maria in Aquiro, near Piazza Colonna). B. for Card. Dom. Pontugoli of Capranica. *French Gothic windows. Palace finished by his brother, and windows with marble casings added in 1460.

Pal. Cenci (the Ghetto). B. on site of the theatre of Balbus. It was the home of Beatrice Cenci, described by Shelley. The Court is gone, but note Medusa's head over entrance. Church opposite reb. by the "wicked Count" of Shelley's tragedy.

Pal. Collegio Romano (off the Corso). B. 1582. **Museo Kircheriano**, III. floor, **Room I.**, L. of entrance: *Ficoronian Cist from Præneste, III c.—B.C., engraved designs from Story of Argonauts. **Room III**: caricature of Crucifixion, *see* page 16. **R. of Entrance**, last cabinet: (40) *Treasure of Præneste, VII c.—B.C.; *(1) Decorated gold plaque.

***Pal. Colonna** (foot of Quirinal). B. by Martin V. (Colonna), taken from the Colonesi and razed to the ground by Sixtus IV. (Della Rovere) in 1484; reb. by Julius II. (Della Rovere), E. XV c., and given by the Pope to Marcantonio Colonna, who married his niece; added to later. Room on ground floor decorated by Perugino.

***Gallery** (entered from Via della Pilotta, 17), b. by Ant. del Grande. **L. wall**, entrance end: (19) Adoration of the Holy Spirit by Tintoretto, 1519-1594. At end of room: (39) Madonna rescues child from demon, by Nicolò da Foligno, 1430-1502. **Room IV.**: (90) **Portrait of a Man in Green by P. Veronese, 1528-1588; (94 and 95) Portraits by Tinto-

retto; (113) *Old man playing spinet by Tinoretto. **Room VI.:** (135) profile of boy, by Melozzo da Forlì, ascr. to Giov. Santi.

***Gardens** (entrance on the Quirinal), laid out in 1500. Decorative fragment from baths of Constantine, which stood here. *View from terrace. Slope of hill laid out with fountains and statues.

***Pal. dei Conservatori** (on the Capitol). **Court:** cinerary urn of Agrippina, mother of Caligula, used in mediæval times as a measure for corn. **Interior below window:** *portrait statue of Charles of Anjou, 1264. (Built into the walls) three reliefs from the arch of Marcus Aurelius; notice (44) sacrifice before the temple of Jupiter Capitolinus. **Further up on staircase:** relief of Mettus Curtius, work of later Middle Ages (?), when attempt began of reviving glorious memories of Ancient Rome. (Staircase to L. goes to picture gallery.) **To L. of stairs,** through three rooms, turn R.—**Sala degli Orti Lamiani:** (6) Tombstone of Q. Sulpicius Maximus, who, aged 11½, “died of illness and feebleness because neither in the morning nor in the evening could he be weaned from his devotion to the Muses”; he improvised a Greek poem at the ‘agon’ instituted by Domitian, 94 A.D. (55) Esquiline Venus, Augustan age. This Sala opens on to **il Giardino:**

Fragments of Plan of Rome, 205 B.C. Marble lion and horse which stood on staircase of old palace of Senators where sentence of death was given—called ‘il loco del liono.’

Back to corridor, room at end: ‘Monumenti degli Orti Mecenaziani’: statue of Marsyas in red marble. Neo-Attic relief of a Mœnad.

Room of the bronzes: *Capitoline Wolf, VI c. B.C.; once on the Lateran piazza (the twins are modern). *Boy extracting thorn, V c. B.C. (?)

Picture Gallery (Pinacoteca). **Big room:** (145) Baptism by Titian, ca. 1530. **Room II.:** (139) Portrait by Velasquez, 1630. **Passage room:** views of Rome, E. XVIII c.

Pal. Corsini (Trastevere, opposite the Farnesina). B. by Fuga XVIII c., where Count Girolamo Riario had a palace. Gardens, XVIII c., seen from the Lungara.

First floor, Museo Nazionale. **Room I.:** views of Rome. **Room II.:** *Corsini vase in silver, antique, ‘the purification’ of Orestes.

Room VI.: (2171) Portrait of Stefano Colonna by Bronzino, 1548. **Room VIII.:** (723)

*Pentecost, Last Judgment, and Resurrection by Fra Angelico da Fiesole, 1387-1455. There is also a collection of engravings some fine Bartolozzis, etc.

***Pal. Costaguti** (Piazza delle Tartarughe), now a cloth merchant’s! Rooms decorated in fresco by Domenichino and others, ca. 1600.

Casa di Crescenzo. *See under Houses.*

Pal. Doria (Corso). Begun in 1507; fine columned courtyard. **Private Apartments** (not shown): *Flemish tapestries and those with the naval battles of Andrea Doria. **Two 'predelle,' legends of S. Sylvester by Pesellino, 1422-1457. **Annunciation by Fra Filippo Lippi, 1406-1469. **Portrait of Andrea Doria by Sebastiano del Piombo, 1485 to ca. 1547. *Portrait of a man by Lorenzo Lotto, 1480-1556. **Sketch-portrait by Velasquez.

****Picture Gallery** (entered from Piazza Collegio Romano): **General effect. **Primo Braccio**: (76) Landscape, and (88) *The Mill by Claude Lorraine, 1600-1682. **Cabinet**: (118) ***Pope Innocent X. (Pamphili) by Velasquez, 1649-51. **Braccio Quarto**: (388) *Daughter of Herodias by Titian, E. work, 1477-1576. (403) *Double portraits of Navagero and Beazzano, Venetian scholars, by Raphael, 1516.

****Pal. Farnese.** B. from the spoils of the Coliseum and Theatre of Marcellus, for Paul III., middle of XVI c., mostly by Guil. da Sangallo the younger. Top storey and cornice designed by Michelangelo; central loggia on garden side by Giac. della Porta, 1580; vestibule, perhaps inspired from promenade galleries of T. Marcello; lower stories of cortile resemble lower part of Coliseum.

***Courtyard** : sarcophagus on R. from tomb of C. Metella. **Sala Grande** : Renaissance ceiling. **Galleria** decorated by Ann. Carracci, XVI c.

***Palazzetto Farnese**, or **Linotta** (Corso Vittorio Emanuele). B., but never finished, for Le Roy, Bish. of Rennes, by Peruzzi, 1523 ; ornamented with French lilies, see back.

Pal. Gabrielli (near Piazza Navona). Reb. ; once the stronghold of the Orsini, called *il Montegiordano*. ***Court** with fountain and willow trees.

***Pal. Giraud-Torlonia** (Borgo Nuovo). B. for Card. Adriano Castelli of Corneto, Bish. of Bath and Wells, by Bramante ca. 1500. Given by the Bish. to Henry VII. in 1504, and became residence of English Envoy till Reformation. It was never finished.

Pal. Governo Vecchio (near Piazza Navona). B. for Card. Nardini, 1475. Mediæval tower in Renaissance court. **Doorway**, 1475.

Pal. Lancelotti (near Piazza Navona). B. by Pirro Ligorio, L. XVI c. Private apartments. ***Statue** of the Massimi Dis-cobolus (not shown).

Pal. Laterano. The ancient Palace : Apse of the dining-room or Triclinium, b. by P. Leo III., 799. Copy of mosaic of Leo III. and Charlemagne. Behind it, adjoining con-

vent of Passionist Fathers, is the **Scala Sancta** and ***Capella Sancta Sanctorum**, b. for Nicholas III. (Orsini), 1278, decorated by the Cosmati; silver tabernacle of Innocent III., enclosing image of Saviour 'not made with hands.' Chapel only seen through a grating.

Modern Palace of the Lateran. B. by Fontana for Sixtus V., XVI c. **Museo Profano.** **Room I.:** Architectural fragments from Forum of Trajan. L. wall: relief of Emperor and Lictors. (19) Statuette of Nemesis, V c. B.C. **Room IV.:** (278) Medea with Peliades, Greek relief. **Room VII.:** (476) *Statue of Sophocles. **Room IX.:** Architectural fragments from Forum, &c. **Room X.:** Series of sculptures from a mausoleum; No. 719 shows part of the Via Sacra, with Coliseum and Arch of Titus and Temple of Jupiter Stator—funeral route. Other rooms: sarcophagi.

Museo Cristiano: Endless sarcophagi; see one at top of first flight of stairs, figures showing life. **Open arcaded corridor:** Collection of ancient inscriptions and symbolic epitaphs from the Catacombs. **Small room** opening out of First Arcade: Copies of frescoes from the Catacombs. **Third Hall:** (60) Madonna and angels by Benozzo Gozzoli, 1420-1497. (63) Madonna by Crivelli, 1482. (59) *Triptych by Filippo Lippi, 1412-1469. Two curious pictures of SS. Lawrence and

Benedict, ascr. to L. da Vinci. **Fifth Hall :**

*Male portrait by Van Dyck.

Pal. Margana (near steps of Ara Coeli).

*Sculptured gateway of ca. 1350.

****Pal. Massimi alle Colonne** (Corso Vitt. Emanuele). B. by Baldassare Peruzzi in 1535, after Sack of Rome. The portico, with Doric columns, follows curve of street. Plan embodies two separate houses for the Massimi Brothers, more on ancient Roman plan than hitherto adopted, but Greek models followed in the columns and Doric doorway of portico, interior of apartments, and in other details. ***Cortile** and doorway of travertine, with sculpture of 'alto-relievo,' and stucco mouldings; panel over another door. ****Loggia** on first floor, with Ionic columns and coffered ceiling. ***Great Sala**, coffered ceiling; frieze of panels; scenes from mythology and from life of Fabius Maximus, founder of family. The baldacchino shows nobility of the family.

***Pal. Mattei** (Antici. Piazza Tartarughe). B. by C. Maderna, 1615, on site of Circus Flaminius. ***Courtyard** decorated with antique bas reliefs, &c. ***Small terrace** with fountain.

Pal. Orsini. B. 1526 (?) in part of Theatre of Marcellus; the Pierleoni in the XII c., and later, the Savelli, had their fortresses here.

Pal. Pamphili (Piazza Navona). B. for

Innocent X., 1650. Room decorated by Pietro da Cortona.

Pal. Ossoli (near Piazza Farnese). B. by B. Peruzzi, 1625. ***Courtyard**. Arms over doorway facing Pal. Spada.

Pal. Quirinale, or Reale, begun for Gregory XIII. Façade by Ponzio, E. XVII c. Interior, on staircase: Christ ascending by Melozzo da Forlì.

Pal. Ricci (Via Banchi Vecchi), exterior decoration in 'sgraffito,' L. XVI c. (?).

***Pal. Rondanini** (418 Corso, near Piazza del Popolo). **Courtyard**: unfinished *'Pietà' by Michelangelo (?).

***Pal. Rospigliosi** (Quirinal). B. 1603 by Ponzio partly on site of Baths of Constantine. **Casino**: ceiling with the *Aurora of Guido Reni, 1574-1642. **Adjoining room**: *(3) Holy Family by L. Signorelli, 1441-1523; (11) Old man by Tintoretto, 1518-1592; *(19) Venus by Lorenzo Lotto, 1480-1556.

Pal. Sacchetti (Via Giulia). B. by A. da Sangallo the younger for himself, 1543. Zola describes it in 'Rome' as Pal. Boccanera. **Fountain** with dolphin on façade. **Double Courtyard** and sarcophagi.

Pal. della Sapienza (near Piazza Navona). Fine baroque **courtyard** by G. della Porta; **towers** by Borromini.

***Pal. del Senato**, or Pal. Madama (by Piazza Navona). L. XVI c., *frieze of lions and cupids. Once the residence of Leo X., of Margaret of Austria, after whom it was called Pal. Madama, and of Catherine de' Medici. Mediæval tower seen behind.

***Pal. del Senatore** (Capitol). The ancient office of State archives or Tabularium, became the Senate House of the mediæval Roman Republic, 1143; reb. 1299 with open hall on columns, and called Palatium Novum; tower b. by Benedict IX., 1389. Altered by Michelangelo, who designed staircase. Seat of government under Cola di Rienzo.

Pal. Sforza Cesarini (Corso Vitt. Emanuele B. for Card. Borgia (Alexander VI.). Courtyard much altered.

****Pal. Spada alla Regola** (near Piazza Farnese). Is now the Court of Cassation. B. ca. 1560 for Card. Capodiferro; tradition that it was b. in imitation of a palace once in the Borgo Nuovo designed by Raphael. Stucco decorations in façade and **courtyard by G. Mazzone, d. 1568. *Colonnade, a fantasy in perspective, by Borromini (shown by the porter). **Hall, first floor**: Colossal statue of Pompey, believed to have been the one at whose feet Cæsar fell. **Corridors**: eight reliefs and two casts of those in Capitoline

museum; *Bellerophon watering Pegasus; antique copies of fine Greek works.

***Palazzetto di Turinus** (near Piazza Navona, and opposite Pal. Governo Vecchio). B., according to Burkhardt, by Bramante, 1500. B. of brick.

*****Pal. del Vaticano.** Under Symmachus, ca. 500, was b. the first papal palace, but it did not become the chief papal residence till after the return from Avignon, owing to ruin of the Lateran; reb. and extended during the Renaissance. (List arranged in groups as usually visited.)

*****Sistine Chapel.** It is approached by the Scala Regia of Bernini, and used to be entered from the fine Sala Regia of Ant. da Sangallo, but is now reached from a side door. The **Cappella Sistina** was b. for Sixtus IV. (Della Rovere) by Giov. del Dolci, and ready for its first decorations in 1482. Decorated marble screens of same date. **L. wall of High Altar:** Voyage of Moses by Pintoricchio. *Moses and Jethro's daughters by Botticelli. *Destruction of Children of Korah by Botticelli. **Opposite, at end of R. wall:** *Christ giving the keys to S. Peter by Perugino, a masterpiece of aerial perspective. (Further up) *Temptation of Christ and Cleansing of Leper by Botticelli.—Portraits of Popes between windows by Botticelli and

D. Ghirlandaio. All these frescoes painted 1482. The only other Botticelli in Rome is the *'Outcast,' owned by Prince Pallavicino.

I would advise no one to try and see the whole of the Sistine Chapel in one morning. Every detail of Michelangelo's work repays an exhaustive study, and should be seen at leisure. A looking-glass, used with opera glasses, will be found an invaluable help, and it is better to take one's own hand-mirror. It seems an impertinence to place asterisks by Michelangelo's work, but these are meant only as a guide for the very hurried traveller. **Michelangelo** was employed by Julius II. (Della Rovere) to decorate the ceiling in fresco, a form of art he had hitherto never attempted. The flat part of ceiling begun 1508, and completed Nov. 1509; painting of the vault begun autumn 1510, shown on All Souls' Day, 1512; in all one hundred and forty-five separate pictures.

"Nor hath God designed to show Himself
elsewhere

More clearly than in human form sublime,
Which, since they image Him, alone, I love."

(Michelangelo's Sonnets, translated by
J. A. Symonds.)

Ceiling, flat part, beginning at H. Altar :

- (1) *God separates Light and Darkness;
(2) Creation of Sun and Moon; (3) *of Trees

and Plants ; (4) *** of Adam (see face of Eve) ; (5) ** Creation of Eve ; (6) * Fall and Expulsion from Paradise ; (7) Sacrifice of Noah ; (8) Deluge ; (9) Sin of Noah. Four of these frescoes are surrounded by * **Twenty Athletes**, at corners of central pictures just enumerated, some bearing garlands of oak leaves (Della Rovere) in between bronze-coloured, medallions. They were the outcome of ideas teeming in his brain for the interrupted tomb of Julius II. **Lower portion of Vault, H. Altar end :** (1) ** Jonah. R. wall : (2) Lybian Sibyl, (3) Daniel, (4) Cumean Sibyl, (5) Esaias, (6) ** Delphic Sibyl. End : (7) Zacharias. L. wall : Joel, (3) * Sibyl of Erithea, (4) * Ezekiel, (5) Persica, (6) ** Jeremiah ; they typify the hope of a Redeemer. Behind each enthroned figure are genii or wise children whispering in the ears of the foretellers ; groups of children form pilasters of throne, and a child used as bracket beneath. See also the twenty-four bronze-coloured figures in the architectural framework. **At the four corners**, triangular compositions typifying the Redemption and triumphs of Israel : (1) ** Brazen Serpent ; (2) * Death of Haman ; (3) * David and Goliath ; (4) * Death of Holofernes.

Above windows, in eight triangular spaces and twelve semicircular spaces, are thirty-two groups of figures, the 'Ancestors of

Christ,' representing the life of Man on earth. **L. wall, semicircular spaces:** (1) Woman holding a looking-glass; Student reading. (2) Old man and child; *Peasant woman in Roman head-dress spinning. (3) Youth writing; *Mother feeding child. (4) *Mother rocking children to sleep; Man dozing. (5) *Family group. (6) Same. **End of Chapel:** (7) Old man dancing a child on his knee; Young man and children. (8) Two groups of men and children. **R. wall:** (9) Old man and child; Woman washing her child. (10) Groups. (11) Groups. (12) Woman in labour; *Man asleep; (13) *Mother nursing baby in swaddling clothes; 'Lean and slippered pantaloons.' **H. Altar Wall:** Last Judgment by Michelangelo, 1534-1541; colour spoilt by damp, &c., and clothes added XVI and XVIII c. *See* 'Michelangelo Buonarroti,' by J. A. Symonds, and the handier volume, with translation of Condivi's life, by Sir Charles Holroyd (1904).

***Cappella Paolina** (also adjoins Sala Regia, but entered usually through cortile di S. Damaso. A soldier's mass said here on Sundays at 9.) **B. for Paul III.** by A. di Sangallo. **Frescoes:** Conversion of S. Paul, and martyrdom of S. Peter, finished by Michelangelo when he was 75 years old.

****Stanze of Raphael** (entered by Scala

Regia). B. for Nicholas V. by Alberti and Rossellini, ca. 1450. **I. Stanza del Incendio, ceiling**: decorations of Perugino. **Wall** frescoes, designed by Raphael, executed by Giulio Romano. **II. Stanza della Segnatura, ceiling**: frescoes. **Walls**: the *Disputa. The School of Athens. *Parnassus. Julius II. and his Cardinals. Justinian publishing the Pandects by Raphael, 1509-1521. Scenes in grisaille by Pierin del Vaga, pupil of Raphael. **Stanza del Eliodoro, ceiling**: decorated by B. Peruzzi: **Walls***: Pope Julius and his bearers in Heliodorus drives from the Temple, 1511-1512. **Group of men and Julius II. in the Miracle of Bolsena, 1512. *Leo X. and Cardinals in Attila turned from Rome by S. Leo, 1514, by Raphael. Notice doors of some of the rooms. ***Loggie of Raphael** (through glass door, end of stanza, Sala di Costantino). B. by Bramante for Julius II.; fresco decorations designed by Raphael, executed by pupils, notably Pierin del Vaga; are best studied in detail from photographs. **General effect; stucco decoration over windows of first section.

****Cappella di S. Lorenzo**, or of Niccolò V. (through Sala di Costantino, and a room with fine coffered ceiling of Leo X.). Chapel b. for Nicholas V. as his library, frescoed by Beato Angelico, his last work (d. 1455); with legend of SS. Lawrence and Stephen. **By**

door : *Preaching of S. Stephen. **R. wall :** *Ordination of S. Lawrence; Sixtus II. (portrait of Nicholas V.) delivers treasure of Church. **L. wall :** His martyrdom; landscape.

Pinacoteca (reached from 'loggie'). **Room I.** **by door :** S. Jerome, unfinished, by Leonardo da Vinci, ca. 1480. **Predella,** Miracles of S. Hyacinth (ascr. to B. Gozzoli) by Franc. Cossa. **Small Madonna on gold ground and *two miracles of S. Nicholas of Bari by Beato Angelico, 1387-1455. **Near exit :** *predelle in monochrome of Virtues by Raphael, 1507, belonging to the Borghese Entombment. **Room II. :** Madonna di Foligno, 1512; Upper part of Transfiguration by Raphael. **Room III.,** **by door :** *Portrait of Doge, by Gentile Bellini, E. XVI c. (ascr. to Titian). Madonna in Glory by Titian, 1523. Coronation of Virgin by Raphael. 'Pietà' by Crivelli (d. ca. 1493). *Sixtus IV. appointing Platina (kneeling figure) as Prefect of Library; R. of Pope stands Card. Raffaello Riario, builder of Cancelleria; opposite, Card. Guiliano Della Rovere, Julius II.; extreme L. of picture, Count Girolamo Riario in secular dress, husband of Caterina Sforza; next him, Giov. della Rovere, duca d' Urbino, by Melozzo da Forlì, 1438-1494.—Polyptych, 'Crucifixion,' by Niccolò da Foligno, 1466.

****Appartamento Borgia** (reached by Cortile

di S. Damaso). B. for Nicholas V., decorated for Alexander VI. by Pintoricchio, aided by pupils, between 1492-1494; stucco decorations of ceilings and vaulted ceiling of **antechamber** by Giov. da Udine, XVI c. **Room I.:** 'Annunciation.' Portrait of Alexander VI. in the 'Resurrection.' **Room II.:** **S. Catherine disputing with the doctors. *Meeting of the hermits, SS. Anthony and Paul. *Stucco decoration of ceiling with Borgia arms (the bull) and marble frieze. Inlaid furniture, XVI c. **Room III.:** Allegorical figures, Arithmetic, Geography. From this apartment you look out on the great double Court of Bramante, now divided. The further one is the Giardino della Pigna.

***Bibliotheca Vaticana** (entered from back of S. Peter's, Via delle Fondamenta). Founded by Nicholas V., extended by Sixtus IV.; present library b. for Sixtus V. by Fontana, 1588. *General effect. Entrance: bronze head of Augustus; two porphyry columns with carved figures of kings. **Great Hall**, L. of corridor: XVII c. frescoes of Rome; Palimpsest of Cicero; a Dante, illuminated by G. Clovio; volume of Henry VIII.'s love letters to Anne Boleyn; MS. book with mediæval portrait of Countess Matilda; the *Roman sketch book of G. di Sangallo, once in the Barberini collection. There are

innumerable valuable MSS. **Returning to corridor**, over arch: fresco of S. Peter's as planned by Michelangelo. ***Museo Cristiano**: (Case B., first on L.): III. Christ blessing by Simone Martini, 1285-1344. (Case C.) VIII. Ascension, Lorenzo Monaco, 1370-1425. (Case E.) VI. Crucifixion by Giotto. X. *Madonna and saints, by Pietro Lorenzetti. E. XIV c. (Case G.) II. Nativity, Sano di Pietro, 1406-1481. (Case H.) VI. *Crucifixion by Sano di Pietro. (Case K.) II. Picture, XV c., of Castel S. Angelo, legend of S. Gregory. VIII. *Nativity, Sano di Pietro. (Case N.) VI. Presentation. VII. Sposalizio. IX., X., XII., XIII. Legend of S. Sylvester by Sano di Pietro. XIV. S. Barbara by Matteo di Giovanni, 1435-1495. (Case O.) XIV. *Franciscan tried by fire. XV. Double reconciliation, by Benvenuto di Giovanni, 1436-1518. (Case R.) X. *Nativity, by Sano di Pietro.

***Sala delle Nozze Aldobrandini**: (Classical paintings) landscapes with scenes from the Odyssey. Fresco: *a Roman marriage, found on the Esquiline, in reign of Clement VIII. (Aldobrandini).

****Sculpture Gallery**: (entrance opposite Library). **General effect.

Egyptian Museum (entrance out of the Sala a Croce Greca). Black granite statue of mother of Ramses, between lions of basalt,

Ptolemy—Philadelphus, and Arsinoë, in red granite.

Etruscan Museum (2nd floor), **Room V.:** *Greek 'crater' or mixing-vase, parti-coloured figures on pale ground. Hermes presents Dionysos to Silenus. Small vase, humorous scene of Jupiter paying court to Alcmena. **Room VIII.:** *Amphora, archaic style, Achilles and Ajax playing at 'la Morra.' **Room IX.** of the Bronzes: Bronze couch. Bronze statue of warrior. *Oval casket, handle in form of swans' necks, with boy and girl; very rare. *Collection of ornaments in cases, and a pair of Etruscan clogs. **Room XI.:** Copies of paintings from tombs.

Sala della Biga of the **Museo Pio Clementino** (first floor): (623) The Biga, votive offering to Demeter, inside: a post ornamented with beads and laurel branches, being symbolic of the Greek tree worship. (615) Discobolus. (618) *Discobolus of Myron.

Galleria dei Candelabri (turning to R. in front of staircase): Candelabra from S. Agnese and S. Costanza. **Section IV.:** (184) *Goddess of Antioch, after Eutychides, with relief of City. **Section V.:** (222) *Greek girl preparing to run.

****Galleria degli Arazzi** (adjoins the above corridor). Raphael's tapestries for the Sixtine Chapel; some of the cartoons at South

Kensington. Only a few are by Raphael, borders by Perin del Vaga, some with scenes from life of Leo X. (de' Medici). R. wall: **Miraculous draught of fish. *The Stoning of S. Stephen. L. wall: *S. Peter receives Keys. *Healing in the Temple, pillars from old S. Peter's shown. *Sacrifice at Lystra. *S. Paul preaching. (Other side of first arch, R. wall): Small tapestry, executed in Flanders, of Christ bearing the Cross, border of birds and grasshoppers playing harps. **Sala Geografica**, can be seen through glass door at end of Sala of the Tapestries.

Sala a Croce Greca (returning to staircase): (574) Aphrodite after Praxiteles, tin draperies added. (66) Porphyry sarcophagus of Constantia. (589) Ditto of S. Helena. **Sala Rotonda** (adjoining): (539) **Zeus from Otricoli, nearest approach to Zeus of Phidias. (543) Colossal head of Hadrian from his Mausoleum. (544) Heracles. **Galleria delle Statue** (reached through the Sala delle Muse, and Sala degli Animali, turning to L.): (264) *Apollo Sauroctonus, after Praxiteles. (265) The Mattei Amazon. (412, 413) The Barberini Candelabra. (414) Ariadne asleep; ceiling decoration by Pintoricchio. This Sala, together with the Cortile del Belvedere and surrounding rooms, belongs to the Villa del Belvedere of Innocent VIII. Bramante con-

verted part of it into a museum and connected it with the main Vatican buildings by means of an arcaded double garden, and b. a snail staircase for Julius II. to reach the gallery quickly from other part of Vatican gardens. **Sala dei Busti** (adjoining S. delle Statue, at end). (273) **Bust of the youthful Augustus. (388) *Caton and Porzia, tomb relief (by entrance). **Octagonal Cortile del Belvedere**. Three of the four corner cabinets hold a famous and once admired statue—(74) the Laocoon, (92) Apollo Belvedere, (53) Mercury. In the arcade by the Laocoon: (81) Sacrificial procession from the Ara Pacis of Augustus. **Atrio del Meleagre** (further L. corner of court): (10) Statue of Meleager. Custode shows Bramante's spiral staircase. **Atrio Quadrato** (reached from former atrio through the 'Atrio Rotondo'): (3) **Torso del Belvedere, or of Heracles, I c. B.C. (Opposite window.) Sarcophagus of L. corner: Scipio Barbatus, Consul, 298 B.C. **Museo Chiaramonti** is in the arcades running at the side of the Giardino della Pigna, shown by custode. Notice the bronze pine-cone and peacocks of fountain from atrium of old S. Peter's, and stand well back to see Bramante's niche. The 'Braccio Nuovo' now shuts out the lower garden, which was used as a theatre, and has spoilt the effect obtained by Bramante.

Museo Chiaramonti, Section XV., L. : (372) a *Greek relief, a knight. (360, above) *Archaic relief, three Graces. **Section VI., L. :** (176). *Daughter of Niobe. **Braccio Nuovo** (at end and to R. of last Sala): (14) Augustus. (67) *Apoxyomenos, after Lysippos. (71) Wounded Amazon. (109) Colossal group of the Nile. (126) *Doryphorus, after Polycleitos. **Galleria Lapidaria** (continuation of Museo Chiaramonti) is full of Pagan and Christian inscriptions; if coming from the Borgia Apartment one can sometimes gain access to the Museum from this end. *See* Vol. I. of 'Guide to the Classical Antiquities in Rome,' by W. von Helbig; also 'Die Sculpturen des Vatikanischen Museums.' Illustrated. 1 vol. Published, Berlin, 1903.

***Giardino del Vaticano** (entered opposite entrance of Sculpture Museum, reached from back of S. Peter's): ***Casino del Papa**, or garden pavilion. B. for Pius IV. by Pirro Ligorio, 1560; *view of St. Peter's dome. At top of the hill, the **Observatory**, Torre dei Venti of the Leonine City wall, IX c.

***Pal. di Venezia**, or San Marco (Corso Vitt. Emanuele). B. for Paul II. (Barbo), 1455-7, with material from the Coliseum; architects unknown. *Side door with jewel-like decoration. *Courtyard unfinished, shows influence of Coliseum. *Courtyard of the

Palazzetto adjoining palace and church of S. Marco; difficult of access.

Pal. Vidoni, Stoppani or Caffarelli (Corso Vitt. Emanuele). B. from designs of Raphael, carried out by G. Romano. *See* back of palace.

PIAZZE.

***Piazza Barberini**; fountain of the Tritone by Bernini, XVII c.

Piazza del Campidoglio**, site of the 'Intermontium,' where Brutus harangued the Romans after Cæsar's death. *Equestrian Statue** of Marcus Aurelius. Buildings designed by Michelangelo and pupils. **La Cordonata** staircase leading from Piazza d' Ara Coeli, 1536; statues of Castor and Pollux; and so-called Trophies of Marius, *see* Part I., Aqueducts.

***Campo dei Fiori**, flower market; rag market on Wednesday.

Piazza Colonna; column of Marcus Aurelius; *small marble basin.

Piazza della Minerva; small obelisk on Bernini's elephant, 1667.

***Piazza del Laterno**. Two arches showing Nero's aqueduct, the Porta del Basileo of mediæval times. *Obelisk of Thothmes III. and IV., 1550 B.C., from the Circus Maximus.

***Piazza Montanara**, when crowded with peasants seeking work.

Piazza Monte Cavallo, or Quirinale; anc. obelisk and statues of the 'horse-tamers' from Baths of Constantine, to be seen at dusk.

***Piazza Navona**, on site of Circus Agonalis of Domitian. *General effect.

***Piazza of Pasquino** (at corner of Palazza Braschi). Anc. statue of "Pasquino," the witty mouth-piece of Rome during the Renaissance.

***Piazza of S. Peter**; obelisk from Circus of Nero; **Colonnades of Bernini, 1657-67; two fountains.

***Piazza del Popolo**. *General effect with the two churches. B. on site of Sulla's tomb (?) and the obelisk of Seti and Ramses II., 1200 B.C.

***Piazza di Spagna**. *General effect with flower-stalls on the Trinità steps.

***Piazza di Trajano**, Trajan's column, A.D. 114. **Reliefs illustrative of Dacian wars.

Piazza Valle (opposite side of Corso Vitt. Emanuele to S. Andrea della Valle). Anc. heads over a doorway.

TOWERS.

***Torre di Babele** (Via Nazionale, near Pal. Colonna). Belonged to the Colonnese; three

anc. fragments of sculptured frieze, one with the column.

****Torre dei Conti** (Via Cavour). B. by brother of Innocent III. (Conti), E. XIII c.

Torre del Grillo (near bottom of Via Nazionale).

Torre di Via S. Lucia in Selci and one opposite belonged to a mediæval fortress on the Esquiline.

***Torre delle Milizie** or Nerone (bottom of Via Nazionale), belonged to the Caetani, and then to the Anibaldi, XIII c.

Torre Pignatarra (fuori Porta Maggiore, Via Labicana). Tomb of S. Helena.

Torre Sanguigna (Via S. Agostino), where B. Cellini killed his brother's murderer.

***Torre dei Schiavi** (fuori Porta Maggiore) ruins, time of Diocletian; of the palace of the Gordian (?) Emperors at Tor Tre Teste, 1 m. further.

***Torre della Scimia** (Via Portoghesi, near S. Agostino), 'Hilda's tower' in 'Transformation'; statue of Madonna at summit, its legend. Innumerable truncated towers to be seen in many streets going from Piazza Colonna, or from P. Ara Coeli, to the Tiber.

VILLE.

****Villa Albani** (fuori Porta Salaria, a short walk along the Via Salaria). B. for Card.

Albani, ca. 1760, now the property of Prince Torlonia.—**Ground Floor**, Room at L. end of Portico: Caryatids. **Room I., beyond Colonnade:** (131) *Sarcophagus with reliefs of Peleus and Thetis. **First floor**, Sala Ovale: (906) Statue of a youth by Stephanos, pupil of Praxiteles. **Salla Grande**, over door (1004): *Relief of the Divinities of Delos from early Greek original. (1007) *Fragment, dancing Bacchante. (1008) Heracles and the Hesperides. (1009) Dædalos and Icarus. *View of Sabine hills from windows. **Room on R. of Sala Grande:** (1031) **Parting of Orpheus and Eurydice, Mercury leads her to Hades; another replica at Naples, 440 B.C. **Room adjoining:** (36) Virgin enthroned by Niccolò da Foligno, 1475. (37) Picture in six sections by Perugino, 1491. **Upper part with Annunciation, Crucifixion, and landscape. **First room L. of Sala Grande:** Over chimney-piece (994) relief of Antinous from Hadrian's Villa. **Room II.:** (980) *Archaic tomb-relief of a mother with a child. (985) ***Tomb-relief of an Athenian knight (called Pollux and Lynceus). "This relief seems to belong to the transition period between the art of Phidias and that of the second Attic school." —Helbig. (988) Procession of gods, archaistic relief. (991) *Two fragments united, Aphrodite with a hare; and Pallas and a thymiaterion

(988). **Corner room, III.:** (17 and 18) *Designs for decoration of Pal. del Te by G. Romano. **Room IV.:** (957) *Small relief, Rape of the Tripod carried off by Heracles.

Avenue leads from Villa to the **Casino**; **Ante-room of Caffè:** (641) Marysas bound. (645) Frieze of cupids and fairy children. **Every effort** should be made to obtain, through friends or English Consul, permission from Prince Torlonia to visit this collection, which contains far greater treasures than the Vatican Museum. Prince Torlonia has also a Museum of Sculpture in the Trastevere, Vicolo Corsini 5. As permission is rarely granted to visit it, I will only enumerate its chief treasures: (395) the **Hesta Giustiniani; *Euthymedes, King of Bactria; (104) Venus; (62) Seated statue of Emp. Livia; (75) Seated statue of a woman.

Villa Borghese stands on the Pincio in beautiful park-gardens, XVII and XVIII c. (entered by Porta Pinciana or just outside Porta del Popolo). *The Piazza di Siena where festivals are held. *Avenues near here. **Casino of Villa Borghese**, reb. 1782. **Ground Floor, Room I., R.:** Pauline Borghese, sister of Napoleon I., as Venus, by Canova. **First Floor, Room III.:** (343) Madonna by Piero di Cosimo. **Room IV.:** (369) Entombment, an early Raphael. (377) *Crucifixion by Pintoricchio, 1454-1513. (397) **Portrait of

Perugino, an early Raphael. **Room VII.**, opposite end of large rooms: (217) Circe by Dosso Dossi, 1479-1542. **Room X., L. wall:** (101) *S. Anthony preaching to the fish, by Paolo Veronese, 1528-1588. (125) **Danaë by Coreggio, 1494-1534. **Room XI., L. wall:** (147) ***'Sacred and Profane Love,' or Venus enticing Medea to fly with Jason, by Titian, 1512. (143) *Portrait of a woman by Giorgione. (170) **Education of Cupid by Titian, ca. 1560. (185) Portrait by Lorenzo Lotto. (188) **S. Dominic by Titian. (193) Madonna by Lorenzo Lotto.

****Villa Farnesina** (Trastevere). B. for Agostino Chigi by B. Peruzzi, 1509. *Frieze. ***Interior; Sala di Psiche** (once a 'loggia'): Frescoes, story of Cupid and Psyche, designed by Raphael (?); execution, Giulio Romano, 1517; *figure of Mercury; *decorative garlands. Frescoes shamefully repainted. **Sala di Galatea**: Ceiling and head in monochrome by B. Peruzzi. Wall: **Galatea by Raphael, 1514.

Villa di Papa Giulio III. (fuori Porta del Popolo), designed by Michelangelo (?), b. by Vignola, 1550. *Semicircular court and baroque fountain. **Etruscan Museum** on first floor. Hall II.: frieze by the Zucchari of Roman views in the XVI c.

Villa Lante (Janiculum; property of Herr von Helbig). B. by G. Romano. *Interior.

****Villa Madama** (fuori Porta del Popolo, on lower slope of Monte Mario). B. for Card. dei Medici (Clement VII.) from designs of Raphael, but unfinished. **Portico** (now closed) b. by G. Romano; side towards Rome unfinished, round Court shows influence of Bramante. *View across Tiber. **Interior of Portico**: **stucco decorations by Giov. d' Udine; pilasters with mulberry and wheat decoration. **Banqueting hall**: frieze by G. Romano.

Villa di Magliana (fuori Porta Portese). B. for Innocent VIII.; hunting-box of Leo X.; now a farmhouse.

***Villa Mattei** (Coelian). *Gardens. The true Fountain of Egeria is in the farm buildings below.

****Villa Medici** (Pincio, entered near the Trinità dei Monti). B. by Annib. Lippi, 1540, for Card. Ricci da Montepulciano; in 1660 belonged to Card. Aless. de' Medici; now the French Academy of Art. **Garden Facade**: In the garden between two columns: antique head of *Meleager, original by Scopas. **Upper Garden**, the Boschetto, view.

*****Villa Pamphili Doria** (fuori Porta S. Pancrazio on the Janiculum). B. for Prince Camillo Pamphili, nephew of Innocent X., by Algardi, XVII c. Carriage road to R. leads past **a glade full of white deer to ****Terrace**

view of S. Peter's and Soracte. Instead of following carriage drive to L. by the Villa, keep straight on by narrow road and turn to L. higher up the hill: **View of Monte Cavo across pine trees, on the golf links.

Walls of Rome. Besides the Aurelian Wall (*see* Part I.) there was the wall of Leo IV., b., IX c., to protect the Borgo; Torre dei Venti in Vatican gardens belongs to it; the Renaissance Popes b. a covered passage from the Vatican to S. Angelo in the Leonine wall, seen in Via Borgo S. Angelo. Urban VIII. b. a new wall in the XVII c. to protect the Borgo, the Trastevere and Janiculum.

PART III.

TOPOGRAPHICAL LIST.

Although it is impossible to gauge the physical endurance of individual travellers, the following list may serve as a general guide to the sights which lie close together. They need not necessarily be seen all at once. Personally, I can only enjoy two or three things at a time; but I have heard of people capable of 'doing' the Capitol, Forum, and Palatine in a morning, the Via Appia in the afternoon, and I know not what besides! By referring to the map it will be understood how the different tours I have arranged fit on to each other, and centre round some well-known building or piazza. Nothing mentioned is without interest, but the more important things are printed in bigger type, while those on no account to be missed have a star.

Except where restaurants abound, I have mentioned a good 'Trattoria.' Compared to Florence, the distances in Rome are very great, and it is often advisable not to return to one's hotel so as to continue the exploration of a particular corner of the City. Here are a few good and characteristic dishes to be obtained at any little 'Trattoria': 'Risotto alla Milanese'; fettuccine alla Romana; senza saffrano (saffran) omelette; frittata; gnocchi;

polenta.—Fritto Misto; crochetti; costoletti alla Milanese; ossi buccchi; stufatino; cinghiale agro dolce (wild boar). — Zucchini ripieni; carcioffi alla Guidea; raviuole; gnocchi.—Omeletta alla fiamma; zabbaione; zuppa Inglese; ricotta molto fresca.—Provature, a savoury.

1.—***The Forum Romanum** (entrance, Via delle Grazie. Open 9 till sunset; free, Sundays). To reach the Forum from the Visitors' quarter of hotels by tram, takes a long time; it is better to walk or drive down the Corso, to the Capitol, Forum or Palatine. Any amount of time may be spent in the Forum. Unless seen in the half light after sunset no one can have any idea of its beauty.

2.—***The Palatine** (entered in Via S. Teodoro, a little beyond the Forum, by the church of S. Teodoro. Open 9 till sunset; free, Sunday). It can be seen in two hours.

3.—**The Capitol**. A morning to see everything. The Mamertine Prison, entered in Via di Marforio by the church of S. Giuseppe dei Falegnami built over it. The **Tabularium** entered in Via del Campidoglio. Over door marked 'Tabulario e Torre Capitolina.' View from the tower; closed Sundays. **Piazza del Campidoglio**. **Capitoline Museum** on the L., looking towards Pal. del Senatore. **Pal. dei Conservatori** on the R., Pal. del Senatore in the centre. S. summit of Capitol, Monte Caprino, Via di Monte Tarpeo 25, 'custode'

shows the Tarpeian Rock. Near here Pal. Caffarelli (reached also by Via delle Tre Pile) on site of the temple of the Capitoline Jupiter. **The Ara Coeli** at top of marble steps.

4.—Between Piazza Venezia, Forum, and Coliseum (best to walk) you may see: **Pal. Venezia**, S. Marco adjoining. Tomb of Bibulus. **Foro Trajano** and ***Trajan's Column**. By Via Alessandria to Via Bonella: ruins of **Forum of Augustus**, **Temple of Mars Ultor**; the **Arco dei Pantani** leads to the **Tor de' Conti** in Via Cavour. In the Via della Croce Bianca, near **Arco dei Pantani**, towards Forum: remains of **Portico of Minerva** in the Forum of Nerva or Transitorium. For S. Adriano and S. Lorenzo in Miranda or T. of Faustina, *see* Forum Romanum, Part I. **SS. Cosma e Damiano**, entered in Via in Miranda. **S. Francesca Romana**, reached by Via Colosseo. **Double Apse of T. Venus and Rome** (Amor and Roma); behind it **Meta Sudans**, the remains of a fountain of Domitian. **Arch of Constantine**. ***Coliseum** (best seen late afternoon or by moonlight). Baths of Titus, entrance in Via Labicana, S.E. side of Coliseum. **S. Clemente** in Via S. Giovanni. **SS. Quattro Coronati**. The Lateran is close by, but better reach the **Coelian** by Via Celimotana.

5.—The Coelian can also be reached from the Coliseum by Via Claudia or by the Via

di S. Giovanni e Paolo (Clivus Scauri). **Arch of Dolabella.** **Aqueduct of Nero.** Piazza della Navicella with copy of an antique ship. S. Maria in Domnica. **Doorway of S. Tommaso** in Formis (mosaic). **Garden of Villa Mattei**, belonging to M. von Hoffmann. Tuesdays only after 2 p.m. Permits obtained on Monday, Tuesday, and Saturday in Via Fra Coeli 43, IIIrd. floor **S. Stefano Rotondo.** **SS. Giovanni e Paolo, S. Gregorio.** (S. Stefano is the most important of the Cœlian churches.) A little further up Via di Porta S. Sebastiano, under a mile from Arch of Constantine: on the R., ***Baths of Caracalla.** **S. Nereo ed Achilleo** and **S. Cesareo** (sometimes difficult of access; custode of S. Cesareo not always to be found). Branch road by S. Cesareo leads to S. Giovanni a Porta Latina, and S. Giovanni in Oleo. Tombs of the Scipios in Via di Porta S. Sebastiano. *See* No. 6.

6.—Just before reaching the **Gate of S. Sebastiano** (or Porta Appia) and Arch of Drusus (really b. to carry aqueduct) is No. 13 Via di S. Sebastiano: the **Vigna Codini: Columbaria** shown by peasants (*see* Part I.). Columbarium of P. Hylas lies in this vineyard close to Aurelian Wall by S. Giovanni in Oleo, but is shown by different family of peasants.—***Walls and View of Rome.** In vineyard on the R., almost opposite Vigna

Codini, is a farm belonging to Card. Corsi; here also the **Aurelian Wall** can be explored; a XVI c. Madonna is painted over arch of a gallery in the wall. In the Via di S. Sebastiano at corner of Via Ferratella (which leads to Lateran) by the **Pagan Shrine**, is the Osteria of the Vero Monte D' Oro, where in the garden a meal of eggs, cheese, fruit, and excellent white wine (about 10 centimes for a tumbler) can be obtained. (*See Gates, No. VIII.*)

7.—From Piazza Venezia to Tiber. Take the Porta S. Paolo tram, passing the Ghetto on the L., Tiber Island on R.; **Temple of *Fortuna Virilis**, called **S. Maria Egiziaca**; and **Casa di Crescenzo** on the L. and Ponte Rotto on the R. (*see Nos. 8 and 10*). *Get out here, at Piazza Bocca della Verità. **View of Tiber Island and Ponte Rotto** from Ponte Palatino. Cloaca Maxima below bridge. Circular **Temple of Mater Matuta** (called Vesta). **S. Maria in Cosmedin**. Back street away from Tiber to **Arch of the Silversmiths**, **Arch of Janus** and **S. Giorgio in Velabro**. Close by, near to Piazza della Consolazione: S. Omobuono.

8.—The Aventine, reached from S. Maria in Cosmedin by Via di S. Sabina, or by a short cut for pedestrians. **S. Sabina**. **S. Alessio**. **S. Maria in Aventino** and **Garden of Knights of Malta** (open Wednesdays and Saturdays; ring at door No. 40 in the

piazza). Near by : **Ristorante Costantino**, Via S. Prisca, 7 ; **View** and food ! Descend hill at back of Aventine away from Tiber and join Via della Marmorata close to English Cemetery and Porta S. Paolo. Monte Testaccio seen towards Tiber. **Gate of S. Paolo** (*see* Gates, No. IX.). Within gate, entrance to **Protestant Cemetery**, where Shelley and Trelawny are buried under a tower of the Aurelian Wall. ***Old Cemetery** (custode opens it), where are the tombs of Keats and A. Severn ; part of the ancient Via Ostiensis seen here, which S. Paul actually walked on. **Pyramid of Caius Cestius** just outside gate of S. Paolo. Close by is Monte Testaccio, whence a back road leads to the Marmorata by Tiber, **View** ; join tram again for Piazza Venezia. (2) The Via Porta S. Paolo reaches S. Saba, S. Balbina, and S. Prisca of Pseudo-Aventine. Below S. Saba are remains of **Servian Wall** standing on L. of the road. From S. Balbina the Baths of Caracalla are within reach.

9.—Starting from **Piazza Colonna**, bear to the R. in direction of **Tiber** to **Temple of Neptune** (now the Exchange) in the Piazza di Pietra. **Pal. Capranica** by S. Maria in Aquiro. ***The Pantheon**. **S. Maria della Minerva**. **Pal. del Senato** or **Madama**. **Pal. della Sapienza**, or the **Università**. **Piazza Navona**, **Pal. Pamphili**, and **S. Giacomo degli Spagnuoli**. **Pasquino**

(*see* under **Piazza**) at corner of Pal. Braschi. Pal. Governo Vecchio in Via Gov. Vecchio ; opposite **Pal. di Turrinus**. S. Maria Nuova. Pal. Gabrielli (once Montegiordano). S. Lorenzo in Lauro. Pal. Lancellotto in Via dei Coronari. **S. Maria della Pace**. Torre Sanguigna. Pal. Altemps. **Torre della Scimia** in Via dei Portoghesi. **S. Agostino**. Back to Piazza Colonna by Monte Citorio.

10.—From Piazza Colonna down the Corso to Ghetto on L. : S. Marcello. Back street on R. : **Pal. Collegio Romano**. Fountain of the man with the barrel in Via Lata. ***Picture Gallery of Pal. Doria** (entered Piazza Coll. Romanó ; open Tuesday and Friday, 10-2). S. Maria in Via Lata in the Corso. **Pal. Doria, Courtyard** seen from the Corso. **Picture Gallery of Pal. Colonna** can be seen on a Tuesday, together with the Doria one (*see* No. 12). Or else go to the Ghetto. **Pal. Mattei**. ***Piazza delle Tartarughe** and Pal. Costaguti. Portico d' Octavia, seen also at back of S. Angelo in Pescheria. Pal. Cenci. **Tiber Island**, and S. Bartolomeo (*see* No. 7) and **Bridge of the Quattro Capi**. Pal. Orsini and ***Theatre of Marcellus**. S. Niccolò in Carcere. Piazza Montanara. Old palaces in **Via Torre de' Specchi** to Piazza d' Ara Coeli. **Pal. Margana** in the Piazza of same name is close by. Back to Piazza Venezia, passing below monument to K. Vitt. Emanuele, and

so to Corso. With few exceptions all these buildings need little time.

II.—From Piazza Venezia towards the **Tiber** by the Corso Vitt. Emanuele. On left : Il Gesù. R. Pal. del Buffalo. L. : Pal. Vidoni ; S. Andrea della Valle ; opposite side of Corso : piazza Valle with doorway. R. of Corso : ***Pal. Massimi alle Colonne**. On L. : **Palazzetto** Regis, **Farnese** or **Linotta** ; ***Pal della Cancelleria**, and behind it the Campo dei Fiori. (From Cancelleria there is an omnibus going to the Porta Salaria and Pia by the Piazza Navona.) (See No. 9 for opposite side of Corso.) If you continue along the Corso Vitt. Emanuele, on L. is—Pal. Sforza Cesarini—turning to R. down Via del Banco where B. Cellini had his workshop : house at corner, looking towards S. Angelo, with walled-up ‘loggia,’ once Pal. Bardi perhaps where Dante stayed. S. Giovanni dei Fiorentini. Turning back left-handed away from the Tiber down **Via Giulia**, on R., Pal. Sacchetti, S. Eligio. In the parallel street, **Via Banchi Vecchi**, are many old palaces ; **Pal. Ricci** is in this street. A parallel street again **Via Cappellari** leading into the Campo dei Fiori is picturesque. The **Via Banchi Vecchi** merges into the **Via di Monserrato**, the English College and ***Church of S. Tommaso di Canterbury**. **Pal. Farnese**. Beyond it up side

street **Pal. Spada** ; Pal. Ossoli opposite. Near by, a little to R. near S. Maria in Monticelli, is the **House** of S. Paul in Via Strengari. ***Campo dei Fiori** (Wednesday market) reached from Piazza Farnese or by side street from Pal. Spada. See also curious curved streets on the site of Pompey's theatre, and S. Maria in Grotta Pinta near the **arch** where the public scribes sit in summer, and S. Andrea della Valle. Back to the Corso Vitt. Emanuele, or else cut across to the Piazza of the Pantheon: Restaurant Nazionale in Via del Seminario, 109-112; or to the Restaurant Rosetta, Vicolo della Rosetta, 1.

12.—From Piazza Colonna, bearing to L. of Corso to **Quirinal**. **Fontana Trevi** (Osteria, Vicolo del Vaccaro 1, white wine of Montefiascone 'Est, Est,' to be bought, and at Piazza Trevi 95). **Via Pillotta**, under arches, No. 27, is the ***Galleria Colonna** ; open Tuesday, Thursday, and Saturday, 10—3. Permission for Colonna Garden obtained at the Palace, Via SS. Apostoli at next door to private entrance. ***Church of SS. Apostoli** adjoining. To Via Nazionale (the continuation of Corso Vitt. Emanuele) S. Domenico in Sisto by Pal. Aldobrandini. **Torre delle Milizie**, **Torre del Grillo** (just below); on R. of Via Nazionale going up hill: **Torre de Babele**. Via di Quirinale to **Colonna Gardens** (entered from

Piazza Quirinale 15, or Monte Cavallo). S. Silvestro. ***Horse Tamers** of Monte Cavallo. Pal. Quirinale. **Pal. Rospigliosi** on the piazza (Casino open Wednesday, 10-3). Down the Via Quattro Fontane, past **Pal. Barberini** to **Piazza Barberini**. Lunch at Ristorante **La Flora**, Via Sistina 147. Via Tritone goes straight back to Piazza Colonna, where near by is the Piazza delle Coppelle; No. 54 is the Ristorante **Brecci**, famous for fish dinners and zuppa alla marinara.

13.—N. End of Corso Umberto I., reached from Piazza Colonna, or from Piazza di Spagna by Via dei Condotti. **Pal. Borghese** in Via Fontanella across Corso. Mausoleum of Augustus, Via dei Pontefici 57, best seen from courtyard of 102, Via Ripetta. **Church of S. Giacomo degli Incurabili** in the Corso, Goethe's house in side street of S. Giacomo. **Pal. Rondanini** Corso, 418. **Piazza del Popolo**. **S. Maria del Popolo**. Entrance to the Pincio, or tram to S. Peter's, or back by Via Babuino to Piazza di Spagna. (*See Gates*, p. 103.)

14.—Piazza di Trinità dei Monti, reached by Via Sistina: Church of the Trinità; **House**, the Tempietto. Entrance to **Villa Medici** (open Wednesday and Saturday, 8-12; 2-5). Entrance to **Pincio**. Steps of Trinità lead to **Piazza di Spagna**, House of Keats; and so to S. Peter's by tram by Via

Babuino and Porta del Popolo. There is a good Ristorante in Via Belsiana, and Trattoria di Menica in Via Frattina, both out of Via Condotti; Tea Room in Via Condotti, 20.

15.—The Esquiline. Tram starting from Piazza S. Silvestro (Central Post Office), off the Corso, up the Via di Porto Pinciana, past Hotel Eden, Beau Site, by Via Boncompagni, close to British Embassy, and so to Stazione Centrale: **Servian Wall** in Goods Yard. On the R., **Baths of Diocletian**, ***S. Maria degli Angeli** and ***Museo Nazionale**. Trattoria Benedetti, Piazza delle Terme. Lateran tram passes ***S. Maria Maggiore**; walk to **S. Pudenziana**, top of Via Panisperna, looking towards S. Domenico in Sisto, picturesque in evening; walk to **S. Prassede** and **S. Martino ai Monti**; mediæval towers in Via di Selci or di S. Martino; Arcus Gallieni; join Lateran tram in Via Leopardi by the Auditorio di Mecenate (his greenhouse) or in Via Merulana to the **Lateran**; or else walk to ***S. Pietro in Vincoli** by Via Sette Salle, *see* No. 17.

16.—Piazza del Laterano, *see* above; Nero's aqueduct. Baptistery and Basilica. Obelisk. Tram goes on to Piazza di Porta S. Giovanni. Here is main entrance to the Basilica and to Lateran Museum, also Scala Sancta and Triclinium of Pope Leo IV. (*See* under **Church and Palace**.) ***Porta Asinaria**

(close by Porta S. Giovanni). **Pine trees and view.** By going out of Porta Giovanni, and following road close under Walls, the **Amphitheatrum Castrense** is well seen; passing the Baker Eurysaces' tomb, re-enter City by Porta Maggiore; so-called Temple Minerva Medica (nymphæum) close by in Viale Principessa Margherita. Following these directions, which I advise, the church of S. Croce in Gerusalemme would be missed. (*See* Gates, No. VII.)

17.—S. Pietro in Vincoli, on the Esquiline, can be reached by tram from the station going down to Via Cavour, or from Piazza Venezia going up Via Cavour. ***Torre de' Conti** is at opposite corner where Via Colloseo meets Via Cavour. **Casa di Vanozza Borgia** on R. going up the hill, by Church of S. Francesco di Paolo. Steps below the house lead under an arch to ***S. Pietro in Vincoli**. S. Maria Maggoire reached by Via Sette Salle; the **Coliseum** reached by Via dei Serpenti.

RIGHT BANK OF TIBER.

18.—The Borgo, reached by tram from Piazza Venezia, by Corso Vitt. Emanuele; or from Piazza di Spagna going straight to S. Peter's; or on foot from Piazza Colonna passing Monte Citorio, S. Agostino and Via Corónari. If by Corso or latter route: **Ponte** and ***Castel**

S. Angelo. S. Spirito in Sassia in Borgo S. Spirito. S. Maria Traspontina and **Pal. Giraud Torlonia** on R. in Borgo Nuovo. Wall of Leo IV. in Borgo S. Angelo. ***Piazza of S. Peter's.** ***Church of S. Peter.** ***Vatican Palace** (*see* under 'Palace'). Permission for the **Vatican Gardens** given by the Papal Major-domo. Ask a Swiss guard by the Scala Regia to direct you to il Signor Maggior Domo. Permission for the ***Appartamento Borgia** given by Card. Merry del Val, and obtained with great difficulty at the apartment reached by Cortile di S. Damaso. An introduction from a dignitary of the Church was necessary a few months ago.

19.—At back of S. Peter's: doorway of S. Marta. ***Sculpture Museums, &c.** (*see* under Pal. Vaticano). Vatican Gardens. Best seen on separate day. It would hardly be possible to see the Vatican and S. Peter's even in two mornings. Excellent 'trattorie' in the Piazza of S. Peter. ***Castel S. Angelo** could be seen in afternoon, or the **Janiculum** quarter and **Trastevere**. (*See* Gates, Nos. X., XI., XII.)

20.—The Janiculum reached from Piazza of St. Peter's by the Porta S. Spirito and the Passeggiata Margherita: S. Onofrio. Villa Lante. ***View**; *see* No. 21 (beside the gate out on the left down steps, is a short cut to the Trastevere), the ordinary road (Via

Garibaldi) will lead to ***S. Pietro in Montorio** and Acqua Paola (*see* Porta S. Pancrazio, No. XI., for ***Villa Pamphili Doria**) and continues down to the Trastevere.

Foot of the Janiculum : By via della Lungara. ***Villa Farnesina** ; opposite Pal. or Villa Corsini. Museo Torlonia (*see* Villa Albani), Porta Settimiana, and 'Casa della Fornarina.'

21.—The Trastevere. Ponte Sisto S. Benedetto in Piscinuola. ***S. Maria in Trastevere.** S. Crisogono (by Ponte Garibaldi). Castle of the Anguillara ; close by, in Via Monte de Fiori : Excubitorium of VII. Cohort of *Vigiles* (Roman Firemen). S. Giovanni degli Genovesi. S. Cecilia. S. Maria in Cappella. S. Francesco a Ripa. S. Cosimato. Home by Viale del Rè and Ponte Garibaldi (tram).

GATES.

I.—Left Bank of Tiber. **Porta del Popolo.** (1) Villa Borghese (*see* No. VIII.). (2) Villa Papa Giulia. Viale Parioli ; view, Acqua Acetosa and Monticelli View. (3) On the Via Flaminia : Chapel of S. Andrea, shrine of S. Andrea (*see* church), Ponte Molle. Villa Madama (open all Saturdays). Tram as far as the Ponte Molle, short walk to Villa Madama on slope of Monte Mario (*see* No. XII.). (4) Some 7 miles to Villa di Livia (wife of Augustus), with a frescoed winter dining-

room ; it is reached by turning, to the R. of Ponte Molle, past Tor di Quinto, across the Valchetta to **Casale di Prima Porta** ; the Villa is shown on hill above ; *see also* **Porta Salaria**.

II.—Porta Pinciana : Entrance to **Villa Borghese**. Interesting bit of wall going towards Porta del Popolo, Murotorto, just where a lane diverges to the R.

III.—Porta Salaria : (1) Short walk to **Villa Albani**. (2) To **Villa di Livia** (*see* another route, No. I.), some 7 miles, crossing Anio by Ponte Salaria ; the road runs on to Castel Guilileo ; when in sight of this hill-set village turn sharp to L., crossing Tiber by long iron bridge. Turn to R. and then L. up hill to **Casale di Prima Porta**, a short distance from bridge. **Villa di Livia** on hill above the village. Return by the Porta del Popolo (*see* No. I.). (3) Catacombs of S. Priscilla, nearly 2 miles from gate.

IV.—Porta Pia : Tram to **S. Agnese fuori le mura** and **S. Costanza**. About a mile further on is **Ponte Nomentano** over the **Anio**, and **Mons Sacer**. About 2 miles further along Via Nomentana to **Casale dei Pazzi**—view of Alban and Sabine hills ; view looking back at Rome. (2) Close to Porta Pia following wall outside on R. is the Pretorian Camp.

V. Porta S. Lorenzo : Tram from Station to gate and Church of **S. Lorenzo fuori le**

mura. It is also the carriage road, Via Tiburtina, to **Tivoli**, some 18 miles.

VI.—Porta Maggiore : Trams from Station and S. Maria Maggiore to the gate; ***Aqueducts** over ***Gate** and outside the **Baker's tomb, Eurysaces.** (1) Via Palestrina to Tor de' Schiavi and other ruins $2\frac{1}{2}$ m. from gate, the so-called Villa of the Gordiani (Tor Tre Teste) 1 mile further. Ponte di Nono is 9 m. from the gate. (2). Via Casalina (Labicana) to Torre Pignataro, $1\frac{3}{4}$ m. from gate. A little further on, R. of road, Tower of Centocelle and wattled shepherd huts, the Romulean hut, which are seen also out of Porta del Popolo on the Via Flaminia; **view.** (3) Walk outside walls to Porta Giovanni; *see* No. 16 and VII.

VII.—Porta S. Giovanni : (1) Via Tusculana to **Frascasti**, some 6 miles. (2) Via Appia Nuova (to Albano), 1 m. from gate; on the L. road crosses railway to join the ancient **Via Latina.** Custode shows ***Tombs of the Valerii** and ***Tombs of the Pancratii**; near by, fifth c. basilica of S. Stefano (in ruins); cross the Campagna to the aqueducts and the Porta Furba, **view**; **acqua Felice**, also reached by Strada Militare, which cuts across Via Appia Nuova and joins Via Appia Vecchia by the ***Tomb of Cecilia Metella.** The **Bosco Sacro** and ***S. Urbano della Caffarella** within

easy walk of the Strada Militare. Home by Porta S. Sebastiano, some three hours' drive ; easy bicycling. (3) Turn to L. for **Amph. Castrense**, *see* end of No. 16.

VIII.—Porta S. Sebastiano or Appia : (1) Follow, for short distance, wall to L. of gate, to the closed **Porta Latina** ; return and follow wall to R. of gate down hill to Porta S. Paolo, passing a closed gate with fine brickwork. (2) A little way along **Via Appia Antica** : chapel on L. : Domine Quo Vadis. S. Sebastiano. S. Calixtus (Catacombs), opposite **S. Prætextatus** (Catacombs), 30 minutes' walk on very tiring road, bicycle or carriage advised. Farther on to L., **Stadium of Maxentius**. **The beautiful part of road begins at tomb of ***Cecilia Metella** to **Casale Rotondo** and Torre di Selci ; about an hour's walk. **Castle of the Cætani**, by tomb of C. Metella ; opposite, Gothic chapel of the Cætani. (3) By the Domine Quo Vadis Chapel, a branch path, Vicolo Caffarella, reaches Temple (tomb) of Deus Rediculus, up the valley, across gate and fields to ***S. Urbano della Caffarella**, fountain of Egeria (just below) and within sight, the **Bosco Sacro**, which is also reached from the Strada Appia Pignatelli close to S. Calisto. (4) To Catacombs of S. Domitilla or Nereo ed Achilleo, by the Via Ardeatina, reaching a branch road, Via delle Chiese.

IX.—Porta S. Paolo : Tram from Piazza Venezia. See both sides of gate. **S. Paolo fuori le mura**, some 3 miles from gate ; further on, Tre Fontane with Church of S. Vincenzo.

X. — Right Bank of Tiber. Porta Portese : Villa di Magliana, 7 miles, dull road ; best done by train from the Trastevere Station ; view of Tiber at top of hill near the villa.

XI.—Porta S. Pancrazio, on the Janiculum: **Villa Pamphili Doria** (open Monday and Friday afternoons ; only two-horsed carriages or pedestrians admitted) ; it is just outside the Porta S. Pancrazio, so drivers demand an extra franc ; better walk from gate. Can return downhill outside Papal wall to Porta Cavalleggieri and Piazza of S. Peter's, view of S. Peter's dome.

XII. — Porta Angelica, by S. Peter's. (1) To Monte Mario by Via Lata IV. and Via Trionfale (road of mediæval pilgrims) View ; 2 m. up hill. (2) To **Villa Madama** (open Saturdays) by Via di Porta Angelica, *see* No. I., P. del Popolo.

GALLERIES AND VILLAS OPEN ON SPECIAL DAYS.

Sunday.—Pal. Quirinale, permission obtained, 10—12, at Via del Quirinale, 30. The Vatican shut, and on feast days. Government museums, etc. open, but hours in some cases vary: Villa Borghese, Capitoline Museum and Conservatori, 10—1; Museo Nazionale, 9—3; Villa Papa Guilia, 10—2.

Monday.—Villa Borghese, 11—5, every day; Villa Pamphili Doria, after 1; Villa Farnesina, 10—3.30; also 1st and 15th of each month, if not a festival; Museo Cristiano, Pal. Laterano, 10—3; Museo Etrusco, Pal. Vaticano, 10—3; permission obtained for Villa Mattei, Via Ara Coeli 43, III. floor, 11—12.

Tuesday.—Pal. Colonna Gallery, 10—3; Pal. Doria Gallery, 10—2; Villa Mattei, after 2; Museo Profano, Pal. Laterano, 10—3; Museo Egiziaca, 10—3; Loggie of Raphael, Chapel of Nicholas V., Pal. Vaticano, 10—3.

Wednesday.—Villa Farnesina, 10—3.30; Museo Cristiano, Pal. Laterano, 10—3; S. Maria in Aventino and garden, after 9; Villa Medici, 8—12; 2—5; Casino of Villa Rospigliosi, 9—3; Gal. dei Cande-

labri and degli Arazzi, Pal. Vaticano,
10—3.

Thursday.—Museo Profano, Pal. Laterano,
10—3; Pal. Quirinale, 12—3 (*see* Sun.);
Pal. Colonna Gallery, 10—3; Musec
Etrusco, Pal. Vaticano, 10—3.

Friday.—Pal. Doria Gallery, 10—2; Villa
Pamphili-Doria, after 1; Villa Farne-
sina, 10—3.30; Museo Cristiano, Pal.
Laterano, 10—3; 'Loggie' of Raphael
and Chapel of Nicholas V., Museo Egi-
ziaca, Pal. Vaticano, 10—3.

Saturday.—Museo Profano, Pal. Laterano,
10—1; permission for Villa Mattei (*see*
Mon.). S. Maria in Aventino after 9;
Villa Medici, 8—12, 2—5; Casino,
Pal. Rospigliosi, 9—3.



SOME EXCURSIONS.

It is beyond the scope of this small Guide, but I feel a word or two concerning expeditions to places outside Rome might be of service to the hurried traveller.

I would advise people on no account to miss seeing Tivoli and Hadrian's Villa, either by train from Stazione Centrale or by tram from Porta S. Lorenzo. Hadrian's Villa gives more idea of the past splendours of the Palatine than many books; the official guides, as in Forum, &c., are most helpful and courteous.

Frascati and Tusculum can be seen together (train from Stazione Centrale or drive), or drive from Frascati to Nemi, walking up Monte Cavo and back by Palazzuola and Alban Lake to either Albano or Castel Gandolfo Station.

Close to Ostia is the fine Castel Fusano, a vast royal hunting lodge and park surrounded by canals (train from Trastevere or drive).

Starting in spring early about 6 a.m. a wonderful day may be spent in Horace's country; train from Stazione Centrale to Vicovaro (8 miles beyond Tivoli); walk by high road to within sight of Licenza on the opposite side of valley, turn off to left where there is a little water-mill on the left, and just

above is the site of Horace's farm. The Fountain of Bandusia is higher up. Above you is Mons Lucretilis. Striking still higher up the hill, guided by a friendly peasant, you will find a track through the woods which leads back towards Vicovaro, passing through the splendid rock-set village and castle of Castro Giovani, and through the woods, down to the high road; quite close to the left on the way to Vicovaro lies S. Cosimato and its grottoes, famous in the life of S. Benedict. Position very picturesque. Train home from Vicovaro about 8 p.m., a long day, but worth the fatigue; some 16 miles walking in high mountain air and splendid scenery. It would be easy to see either site of Horace's farm, or the village of Castro Giovani, by carriage; but difficult to combine both, except by walking.

Pedestrians would do well to get at a stationer's or bookseller's the *Carta Militare* for the district to be explored; and see Hare's 'Days near Rome.'



For Notes.

